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AMIGA FORMAT

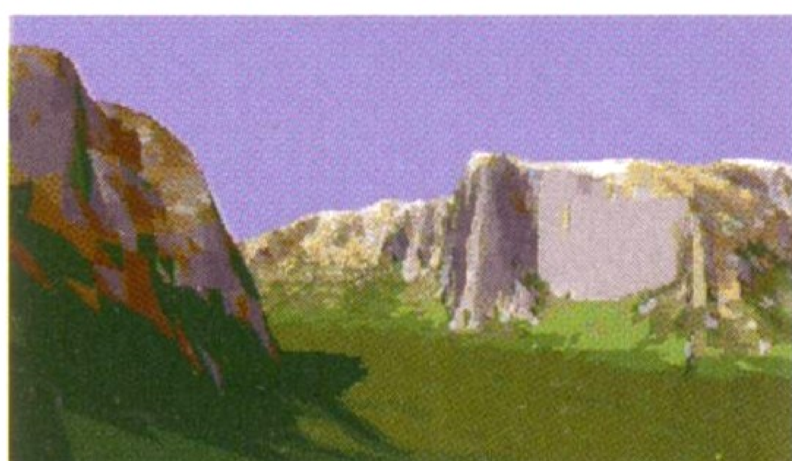
ISSUE 33 ■ APRIL 1992 ■ £3.95

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The AMIGA FORMAT Collection

No.1 RRP £59

Vista



COMPLETE FULLY-USEABLE PROGRAM!
Create your own astonishing fractal landscapes, save them as IFF… so it's great for realistic scenes for graphics, but it's just amazing fun too!

1Mb needed ● A 500 Plus Compatible ● 1Mb needed

AMIGA FORMAT Down at the Arcade

MYTH*
Get some bone-shaking action in the fully-playable demo of System 3's near-legendary monster mash!

Elementary Lemmings!*
A simple level solution for all puzzled puzzlers

Mouth-Man
Duel*
Biplane
Three complete games bring you some real arcade action

Plus
Something really, really silly!

*These items need 1Mb of memory

1Mb and 512K ● A 500 Plus Compatible



Get into motion!
Discover the tricks and techniques of animation and see your Amiga at its best

Not enough memory?
All you need to know about getting the best and cheapest upgrades

NO COVERDISKS?
THEN ASK FOR THEM FROM YOUR NEWSAGENT

GAMES GALORE! Go for the end zone with *John Madden's American Football*, explore *Shadowlands* and pick a barg from our budget basket...

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AMIGA FORMAT 33
APRIL 1992

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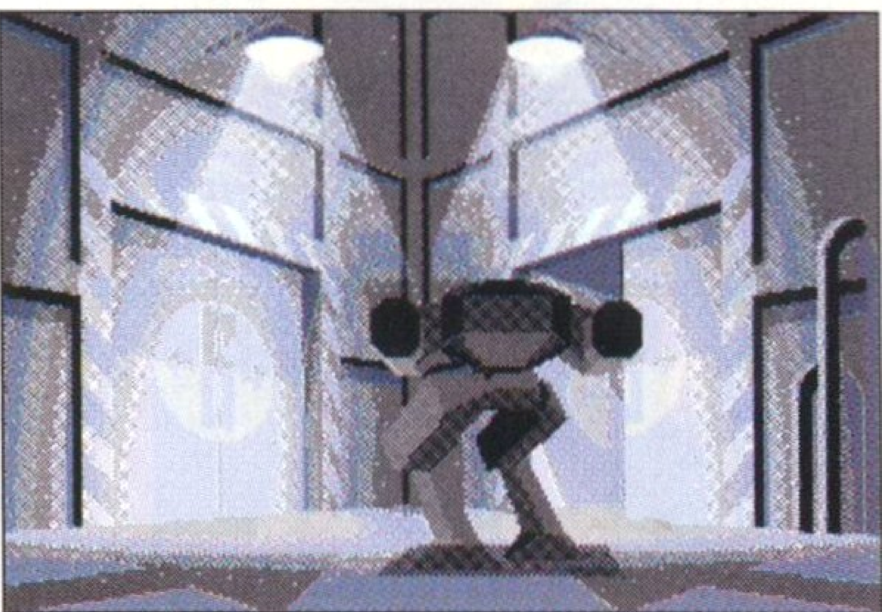


Thought for the month:
How can Mickey Mouse be in California, Florida and Paris all at the same time?
We should be told.

Member of the Audit Bureau of Circulations.

ABC Registered Circulation **130,143** July - Dec 1991

News



IN NEWS

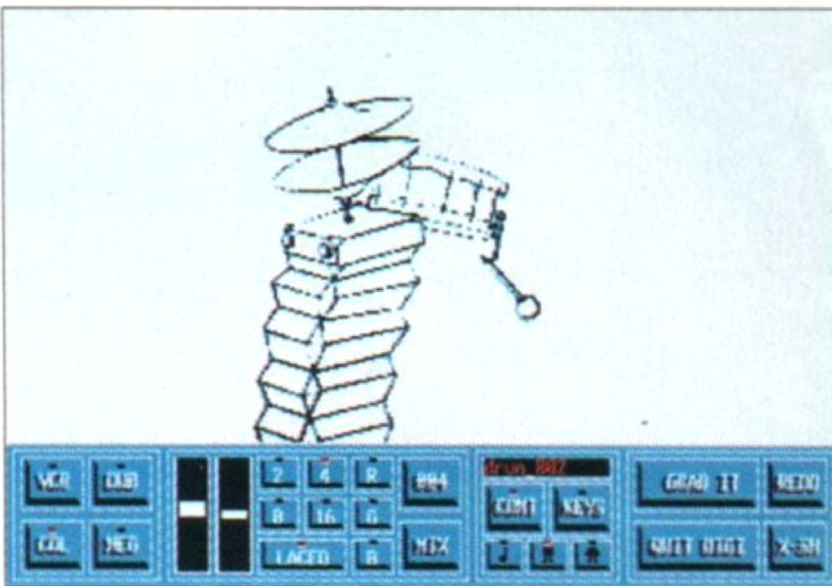
Why is the A690 CD-ROM drive for the Amiga not going to be called the A690? Why is the *Robocop* protection dongle not only a waste of time but also a waste of money?

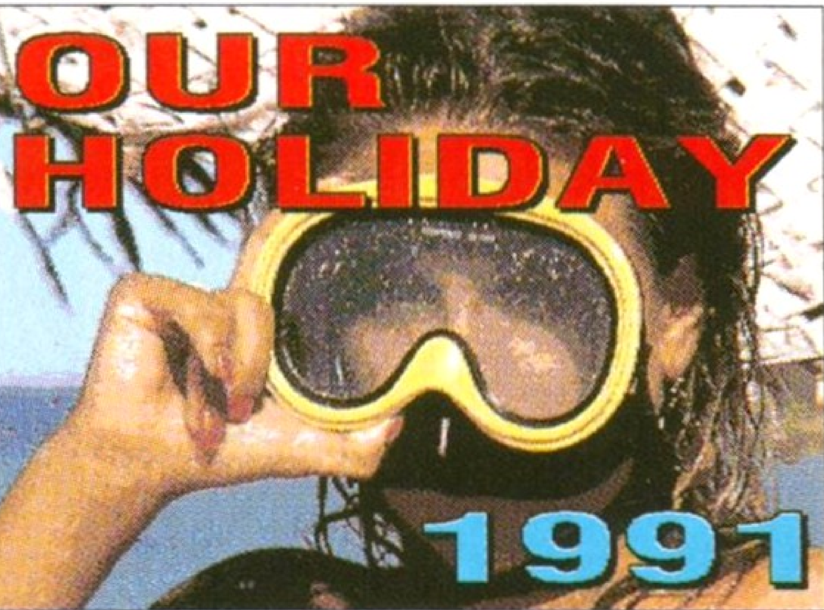
Screenplay

Reviews

REVIEWED: Take 2

Rombo's new animation package lets you create cartoons the way the professionals do: on paper!





REVIEWED: Scala 500

The world's leading presentation package hits the Amiga 500 as a video titler: can it live up to the reputation of its illustrious big brother?

REVIEWED: Pixel 3D

Finally there's a program for converting flat pictures into 3D ones that does the job and does it well. Check it out!

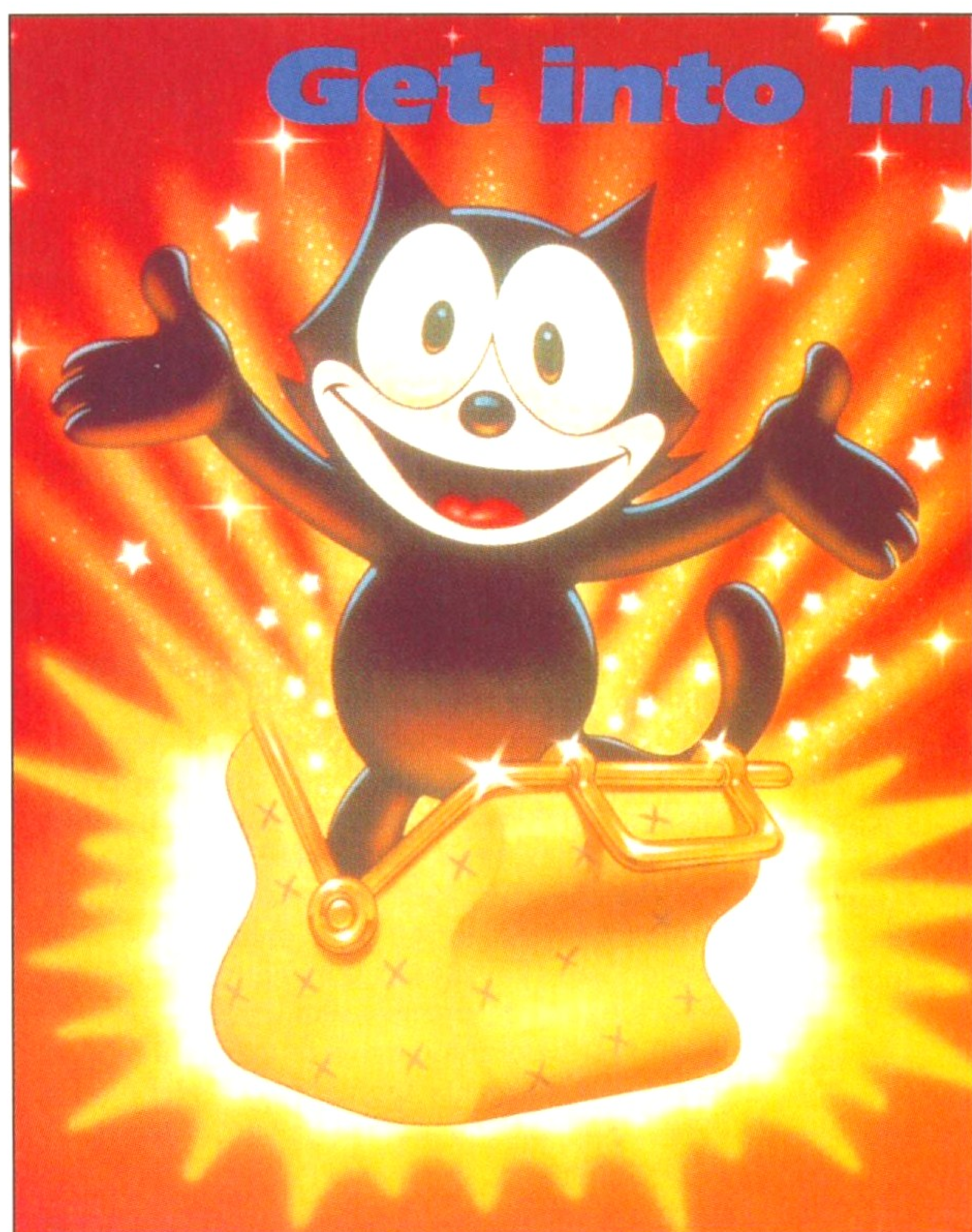


Regulars



IN PUBLIC DOMAIN

In keeping with the animation theme of the issue, we proudly present Eric Schwartz's latest cartoon classics.



Get into motion! 31

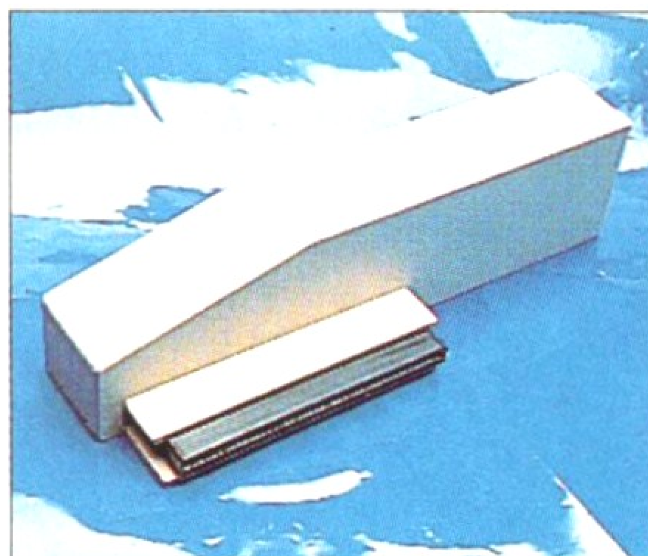
Making full use of the Amiga's graphics and sound capabilities, this is the ideal use for the best computer around. It's fun, it's funny, it's rewarding and it can be easy to get into.

We fill you in on the theori behind cartoons and bring you an idea-packed guide to starting out in animation.

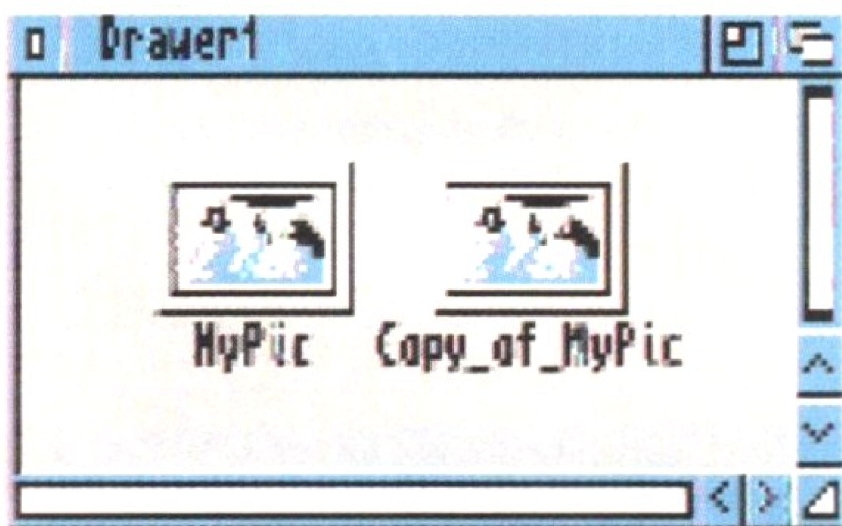
Animating with Graphics Workshop 140

With its moveable objects and its cell animation techniques, Graphics Workshop is possibly an even more powerful animation package than Deluxe Paint. We gave you the £70 program more or less free with Issue 30: now find out how to make the most of its animatic power.

Not enough Memory? 154



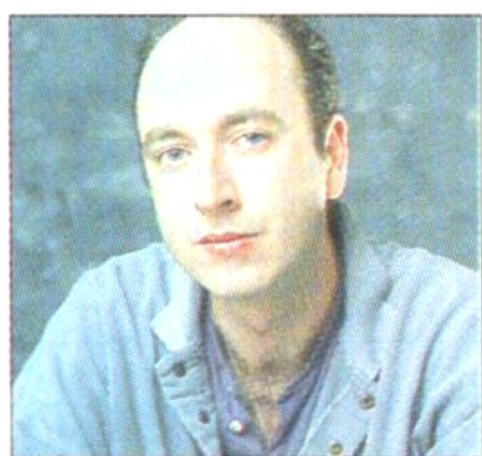
Everybody's upgrading! Are you? As the Amiga grows and grows, it seems that 512K is no longer enough (and if you've only got 512K you won't be able to use the fabulous Coverdisk program Vista). So here's everything you need to know about getting more RAM without getting ripped off!



Getting to grips with Workbench 195

If you're new to the Amiga, you'll be keen to get your hands on this latest instalment of the series that explains how the Workbench disk works...

Welcome to Amiga Format!


Damien Noonan, Editor

Hello and welcome to AMIGA FORMAT, the world's best-selling magazine especially for Amiga owners! We're also pleased to announce this month the exciting news that this is now the biggest-selling computer magazine in Britain, which only goes to show what a major phenomenon the Amiga has now become. And it puts those grey, boring businessy types with their IBM PC compatibles in their place, too!

What's great about the success of the magazine is that it gives us the muscle to bring you ever better value, and of course that brings us on to this month's other exciting development: the start of the AAMIGA FORMAT Collection. We hope you find Vista, this month's £60 complete program, both useful and enjoyable. Just wait to see what happens over the next five months! Naturally this magazine can only be big because the Amiga is big and that brings us to another point: our 1992 questionnaire. We've asked you to fill in surveys before, but usually they're only to find out about how people use the Amiga and to help us tailor the magazine to your requirements. This time, we're going a bit further.

We believe the Amiga is now of major importance to the world at large. We think computing as a leisure activity should be given the same attention and respect by the national media as, say, music or films. We assume Amiga users are lively, intelligent people. And we're asking you an awful lot of questions about your general lifestyle to help us prove our point. Please do take the time and trouble to fill in the questionnaire on Pages 219-226: if nothing else, it will help make sure that AMIGA FORMAT is the magazine you want it to be.

As for the rest of the magazine: well, it's the usual broad-minded mix of the best in Amiga news, reviews and tips. Enjoy it!

COVERDISK

turn the page!

AMIGA FORMAT
Down at the Arcade

MYTH*
Get some bone-shaking action in the fully-playable demo of System 3's near-legendary monster mash!

Elementary Lemmings!*
A simple level solution for all puzzled puzzlers

Mouth-Man
Duel*
Biplane
Three complete games bring you some real arcade action

Plus
Something really, really silly!

*These items need 1Mb of memory

1Mb and 512K ● A 500 Plus Compatible

Myth playable demo

In this month's demo of a brand-new game, System 3 present an eclectic mix of gnomic battling and subterranean exploration Try it!

Elementary Lemmings

Here's an exciting new concept in game tips! Are you stuck on the last, most tricky level of our Christmas Lemmings demo? Not any more!

Mouth Man

There's nothing quite like a classic arcade game for simplicity and playability, and this is one of the best conversions we've seen. Go for it!

Duel

What do you get when you mix the power of the Amiga, a reader with AMOS 3D and classic tank game Battlezone? Boot up and find out!

Biplane

It's fun, it's silly, and it's the third complete game on this month's Coverdisk. Take to the skies for a cartoon dogfight confrontation!

on page 11...

The AMIGA FORMAT Collection
No.1 RRP £59
Vista

COMPLETE FULLY-USEABLE PROGRAM!
Create your own astonishing fractal landscapes, save them as IFF... so it's great for realistic scenes for graphics, but it's just amazing fun too!

1Mb needed ● A 500 Plus Compatible ● 1Mb needed

Vista 1.2

This is not a demo! This is not a save-disabled version! This is the FULL, COMPLETE package, RRP £59.99, and it's a corker! We've even had it rewritten specially for A500 Plus owners. Find out how to use it and have some fun!



Coverdisk

Here's **Pat McDonald**, who will be your guide Down at the Arcade. So take your 50 pence pieces in hand for the very latest release from System 3, plus a few old favourites...

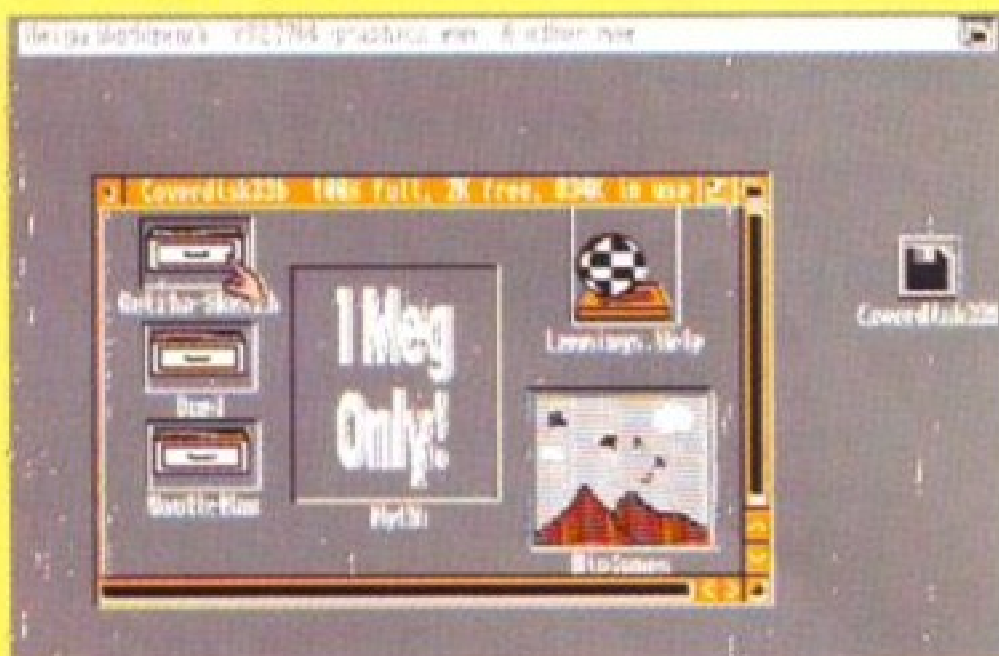
GETTING STARTED

Just pop the Coverdisk in any Amiga computer. The more memory you have, the more programs will work – the *Myth* demo, *Duel* and the *Lemmings.Help* animation all need 1Mb. Everything else should work fine on all systems (including the A500 Plus).

Right, by now the disk should have loaded Workbench. Use the mouse to move the pointer up to the icon named Coverdisk33b. Click on it twice in rapid succession with the left mouse button. A window showing the contents of the Coverdisk will open.

If you want the *Lemmings.Help* animation, *Biplanes* game or *Myth* demo, just double click on the icon (again with the left button). For the others, double click with the button on the drawer marked with the name. A window will open – double click on the icon in the window with the same name. Sounds complicated, but it does work.

If you start getting "Out of memory" messages after running a few of the programs, the best thing to do is to reset the Amiga by pressing the Control key and the two Amiga keys either side of the space-bar simultaneously.



It's very easy to select the different program's from this month's Coverdisk – just double click on the program you that you want to play.

MOUTH-MAN

Matthew J Barker PAL only

I'm all in favour of a good munch, but I think *Mouth-Man* is just greedy. He wanders around, eating everything in sight. No wonder the ghosts keep catching him up – he's got too much flab to make a decent turn of speed. That's the first level – after that things get much faster.

Mouth-Man is an Amiga version of the classic arcade game *Pacman*. You control the him with a joystick, as is usual for such games. The idea is to eat everything that is edible – to be more precise, all the dots and power pills that litter the mazes.

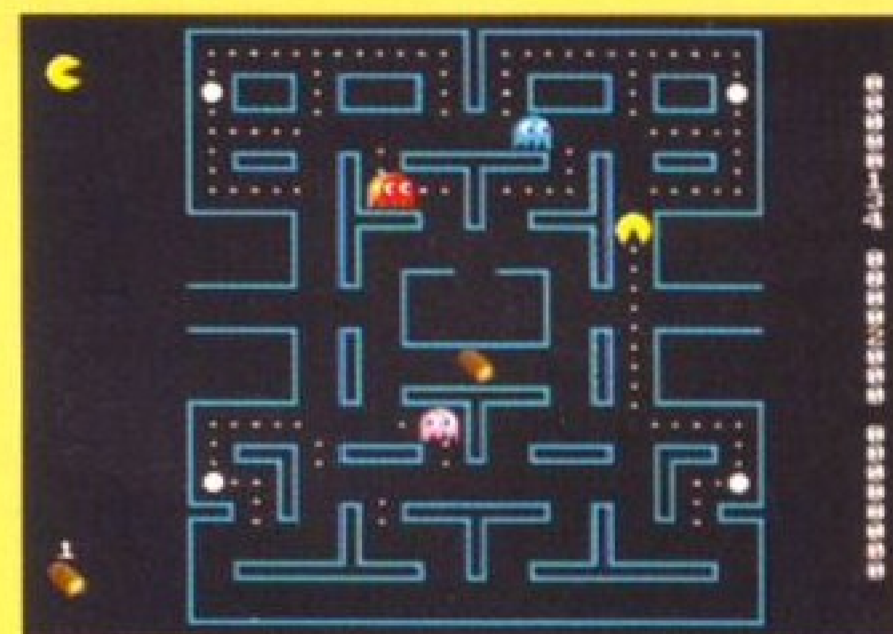
Standing in his way are four ghosts, named Tardy (Orange), Swifty (Pink), Brains (Red) and Blinky (Cyan). These ghosts all have a different personality, but contact with any of them will lose one of Mouth-Man's three lives.

To get your own back and eat the ghosts, you have to eat a power pill (one of the big dots) first. This turns the ghosts blue, and you can eat them while they are that colour. Each ghost you eat earns you a score bonus – the more you scoff, the more points for each one.

There are a couple of features that were not in the original. The first is the bonus – on each level, a little icon appears from time to time. If Mouth-Man eats it, it will have an unpredictable (but usually good) effect.

The different effects are; ghost peeler – skins ghosts; extra power pill; ghost repellent (limited time); invincibility (limited time); extra Life; go to next level (very rare).

The other feature that wasn't in the original is that you can design your own mazes. This version has 12 mazes, but it can take up to 24. Unfortunately, the maze editor needs to be activated first before you can use it. Apparently, if you finish the game then that will give you a clue. Anyone who finds out, do write in to Helping Hand.

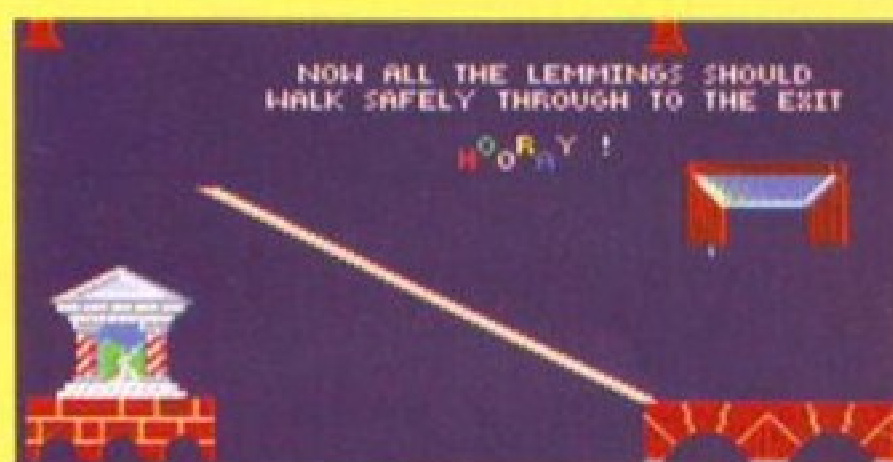


Running around a maze, eating everything that is in your path is the perfect way to relax after a hard day at the office.

LEMMINGS HELP

Maff Evans PAL/NTSC

Maff has had so many Gamebusters requests sent in requesting for help with the last level of the Xmas Lemmings demo that we gave away with ***Amiga Format*** 30) that he put together this clever little animation, to show people exactly how it's done. Just double click on it to see it, and when you know enough (the animation will loop) press the right mouse button to get back to the Coverdisk. Easy eh?



Full details on how to complete the last level of the *Xmas Lemmings* demo can be obtained at the double click of a mouse button.

RETCHA-SKETCH

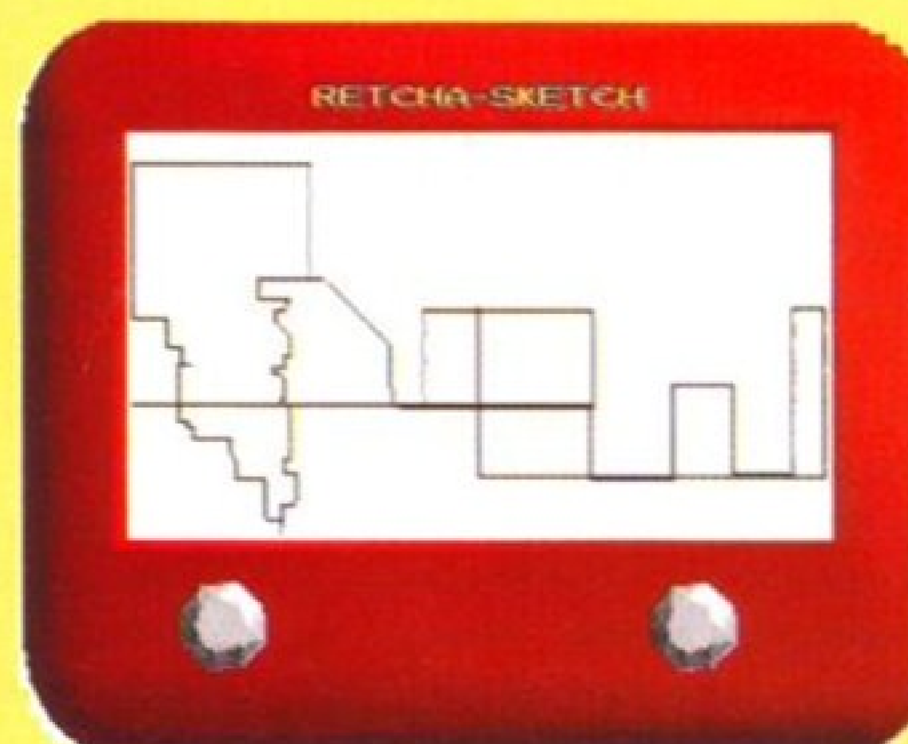
Mike Ball PAL/NTSC

This program has an undefinable quality to it. It doesn't have wonderful graphics, lavish sound (any sound come to think of it) or a big movie name splashed on the box. So why is it on the Coverdisk?

I suppose because it's fun. *Retcha-Sketch* is a computer version of a classic toy, controlled entirely with a joystick. To get past the messages which appear at the start, keep pressing the fire-button.

Once you're actually at the drawing area, push left, right, up and down to steer the drawing point where you want it to go. To clear the drawing area, press the fire-button. The screen will then shake up and down and your design will gradually fade away. You may need to keep the button pressed if your design is especially elaborate.

One further note: there is no way out of the program, except to reset by pressing the Control key and the two Amiga keys either side of the space-bar at the same time.



Probably the most trivial Coverdisk program of all time, Retcha-Sketch's popularity seems to be inversely proportional (the younger you are, the more you like it).

Myth

System 3 PAL/NTSC

DECIDED TO HAVE a read while the demo loads, huh? It has to be said that the loading speed is pretty slow. Still, it gives you a chance to get some fairly important low down information on the game.

Myth is set entirely in the land of legends, make believe, and government unemployment statistics. Nothing you find in it really exists. So don't go hiding under the bed clothes, because nothing nasty will leap out from your computer. Honest.

In the game you control a hero-type character – let's just call him Bod. Bod can run, jump, punch and kick. He can also pick up and use extra weapons that he finds hanging around, which is useful as some of the monsters are pretty tough.

The idea of the full game is that you have to guide Bod through several different levels, each with a different character. In this Coverdisk demo, only one level (the Hell level) is available. That's why the monsters are of the typical Hellscape variety: there are skeletons, gargoyles, a hydra, a devil and a huge great demon too!

To finish the demo, you have to kill the hydra at the top left of the level, and keep going left until you reach the exit. This is not as easy as it sounds, as none of the weapons easily available to you can harm it.

The first thing you have to do is to release the tortured soul chained to the ceiling. This is easily achieved with one blow from the sword. This achieves nothing in itself, but it will call up the demon from the lava pits at the bottom of the screen.

Once the demon is around (you may see him if you're close to the lava pits) you will hear a deep booming laughter, louder than normal. You will also be stuck on the same area of the level for a few seconds – don't let this bother you.

When the demon has been and gone, a red devil will appear somewhere close to you, fire a few fire balls, and vanish again. This keeps happening until you run out of lives or you kill him – the most effective weapon is the lightning bolts, preferably fired into his back. To avoid his shots, jump into the air so that they pass underneath you.

Once you have killed the devil, he will go for good, leaving his trident behind. Pick it up and move towards the hydra – it makes sense to build up some energy first from the gargoyles. Once you're near the hydra, select the trident and let it loose. One dead hydra! Then keep jumping left until you walk through the edge of the screen: demo completed! Well done!

HINTS AND TIPS

- Never run after the gargoyles. They can move faster than you can, and frequently turn round and bite you before you can react. Just wait till they get close to you – then kill them. Sweeping behind you with the sword seems the most reliable method.

- Don't get too close to the skeletons. If they're right on top of you then they can hurt you and you can't hit them. Always hit from a distance.

- Kill all the gargoyles you can, to get energy tokens out of them. These will build your energy back up, so you can't afford to take more damage.

- Pick up all lightning bolts you can – they are the most effective weapon.

- To get out of trouble, jump.

- Never fall into a lava pit.



Unless you release the tortured soul by cutting the chain, the demon won't come. If the demon won't come, the red devil doesn't appear. If the red devil doesn't appear, you can't get the trident. If you can't get the trident you can't win.



First job when you appear (on the top left of the screen) is to kill a few baddies and get the extra weapons.



The red devil is the most difficult opponent to overcome, but you must beat him in order to get his trident.

MOVING AND FIGHTING - CONTROLS

MOVEMENT:

Joystick left	Walk left
Joystick right	Walk right
Up	Jump
Down	Crouch (picks up objects too)

ATTACKING MOVES WITH NO WEAPONS:

Fire	Punch
Fire + Down	Kick.

ATTACKING WITH THE SWORD:

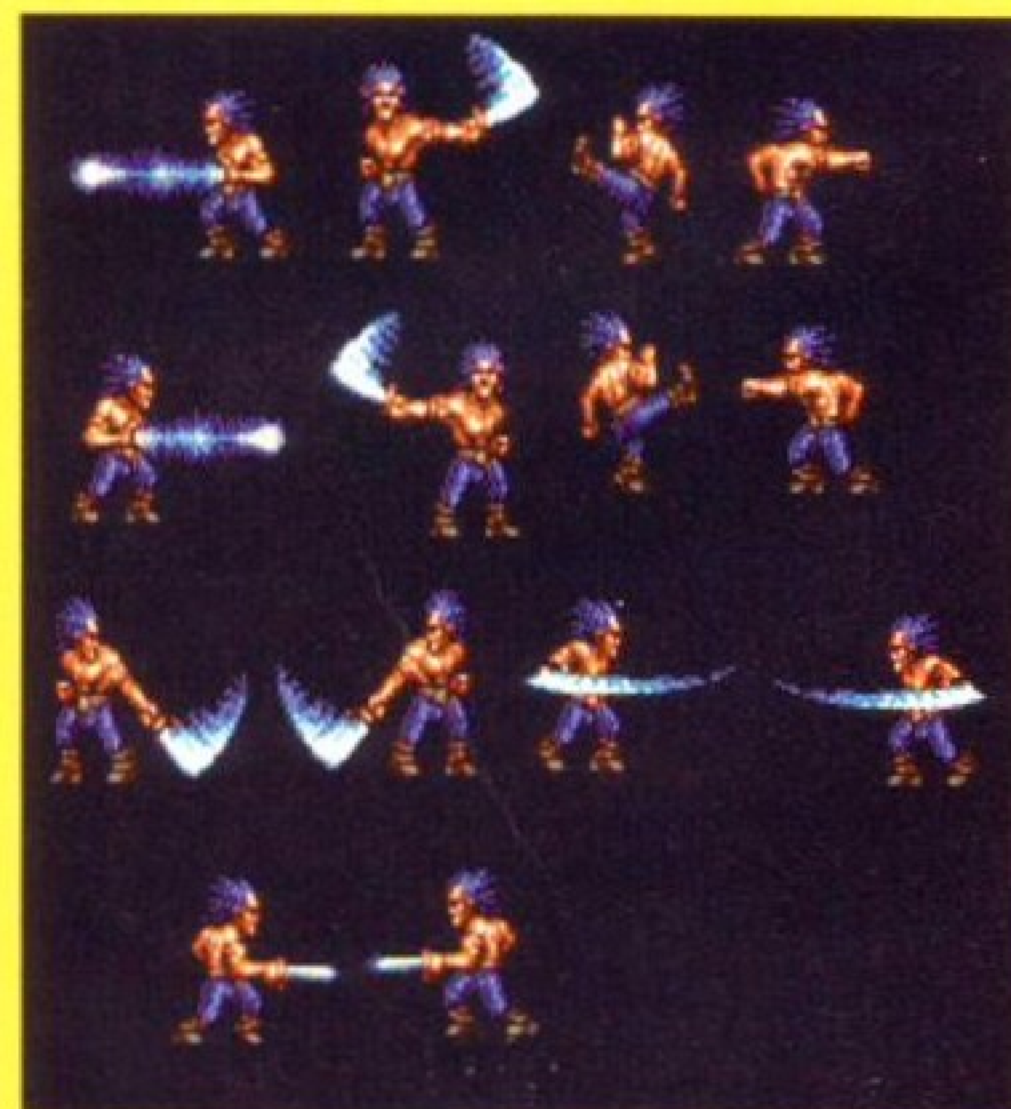
Fire + Up	Hack above you
Fire + Behind	Slash behind you
Fire + Ahead	Stab in front
Fire + Ahead + Up	Slice in front

ATTACKING WITH LIGHTNING BOLTS:

Fire + Ahead	Fire lightning bolt

WEAPONS SELECTION:

Left Arrow Key	Scroll the list
Space-bar	Select the middle weapon



BIPLANES

Peter Mason PAL/NTSC

The original version of *Biplanes* was on ***Amiga Format*** 18's Coverdisk. This version is nearly the same, except that rather than having to have a human opponent around, you can now play against the computer too! For two people to play, though, you will need two joysticks plugged into your Amiga – and to do that, you'll have to unplug the mouse.

The basic idea is to shoot down your opponent 16 times. You can shoot down balloons too, to boost your score. But always keep an eye on what the other guy's doing. It's not so easy when he's just dived into a cloud.

The first thing you have to do once the game has loaded is configure it. Complicated? Not at all! *Biplanes* asks you a series of questions, at the bottom of the screen.



Getting a height advantage early on is very important in *Biplanes* – if you can get on top you generally stay on top.

Push left for a human opponent, right for human. Then the choices are left (for an easy computer game) or right (for a tough computer opponent). Select whether you want manual or automatic throttle – automatic (right) is much easier, otherwise you have to keep pushing forward to gain speed. Finally, choose fake stereo (left) or true stereo (right).

The reason that all the options are listed is that some NTSC users may not be able to see them – they'll be off the screen. For the same reason, NTSC users will not be able to make out the score (although whoever gets to 16 first wins).

Control is decidedly difficult to pick up. You can rotate the plane by pushing left or right on the joystick. However, it can be tricky working out which way to push, especially if your plane is upside down!

The secret of being a good *Biplanes* pilot is knowing when to twitch left, right and hit the fire-button. Only two bullets are visible on the screen at any time – so don't go firing blindly in the general direction of the other player. Take aim.

Beware of stalling the aircraft. If your plane hasn't got enough forward speed, then it will start to fall out of the sky. To get out of a stall, point your nose at the ground and push forward to accelerate. At the last minute, pull out of the stall.

Another trouble area is the hut in the middle of the screen. You must practise your take offs, so that you avoid this obstacle. Good luck with the game, and never let a plane get on your tail – if you do you're history!

AIR WARRIOR TROUBLE

There was a glitch on last month's Coverdisk with the *Air Warrior* game. It was only playable if you had an analogue joystick. It's not just a case of switching it off from the *Air Warrior* menus – if you try this then you get a "Coverdisk32 is not validated" message.

The trouble is that *Air Warrior* saves all the changes you make onto the floppy disk. That particular Coverdisk was not designed to have things saved onto it – so what can you do?

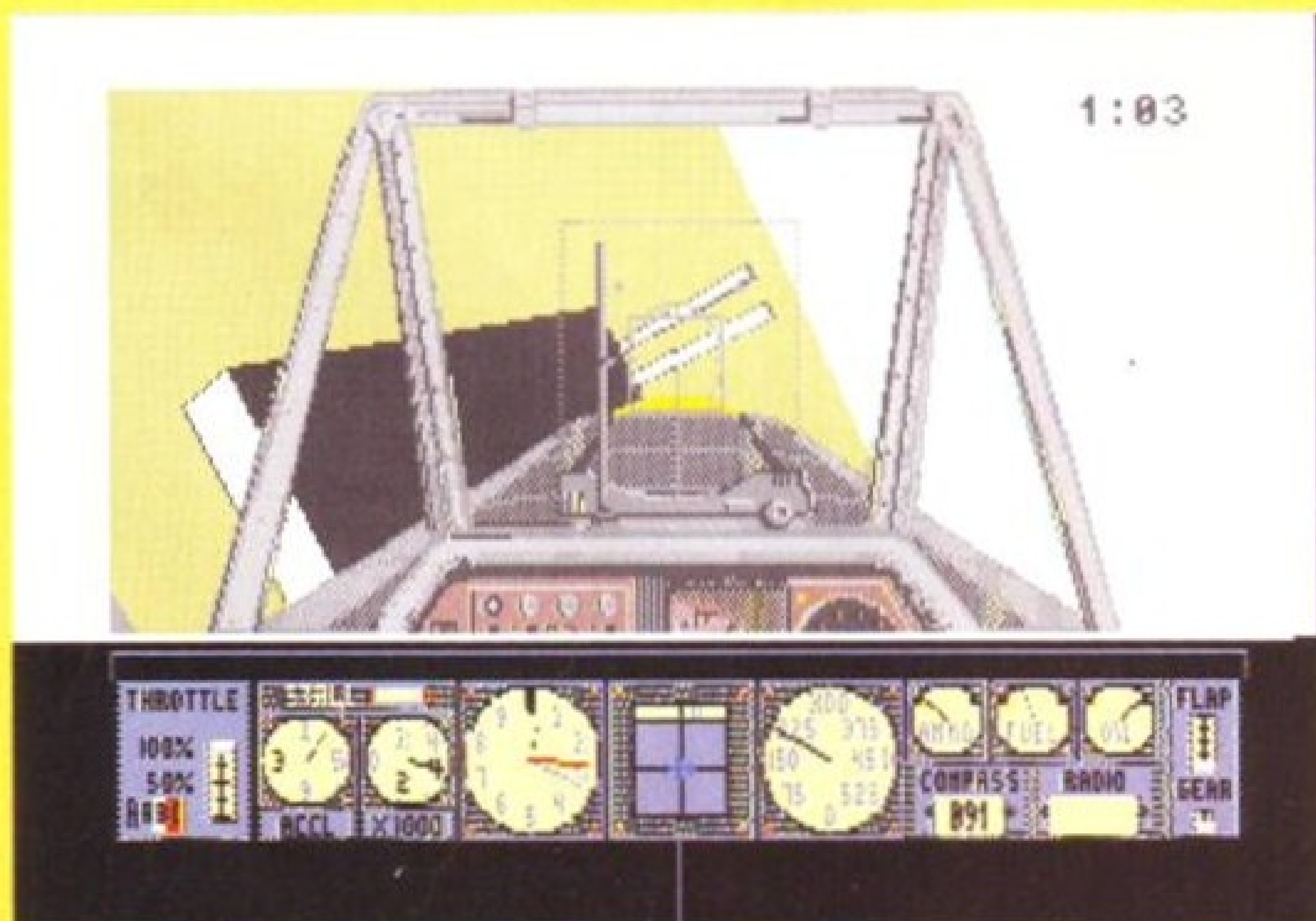
The solution printed here should not be run on last month's Coverdisk – do it on a copy of the Coverdisk instead. If you make a mistake and ruin the disk, all that will be damaged is a copy, rather than your only beloved copy.

It works by getting rid of the *Sequencer One* samples, and putting a disk-validator file onto the disk. To enter it, first load Workbench. Once you're there, double click with the left mouse button over the Workbench icon. Then double click again on the Shell icon. Type this (do remember to press Return after every line):

```
DELETE Coverdisk32:samples ALL
COPY FROM Sys:l/disk-validator TO Coverdisk32:l
```

The computer will ask for the copy of the Coverdisk when it needs it. Don't worry about the capital letters and lower case – the Amiga isn't fussed about which you use, so long as all the letters are in the right place.

Once that's done, you can reboot with the Coverdisk 32, and change the joystick option from the Options menu within *Air Warrior*. After that, it's saved forever, and you can fly to your heart's content.



To change the joystick setting for *Air Warrior*, you must access this menu option (keep the right button pressed, move the mouse up to the Option menu, down to the Joystick item, right to the Enable item. Let go of the right mouse button).

DUEL

Jon Creighton PAL only

This game needs two people and two joysticks. I'm sorry that to play it you have to unplug the mouse and plug in another joystick, but it's all down to the name of the game. *Duel* is a tank battle style game, where each player controls a tank and is trying to destroy the other guy.

Getting started couldn't be simpler. Just press the fire-button when the Begin icon is highlighted. Reset will clear the scores (the scores can be accumulated over several matches) and Quit is self explanatory.

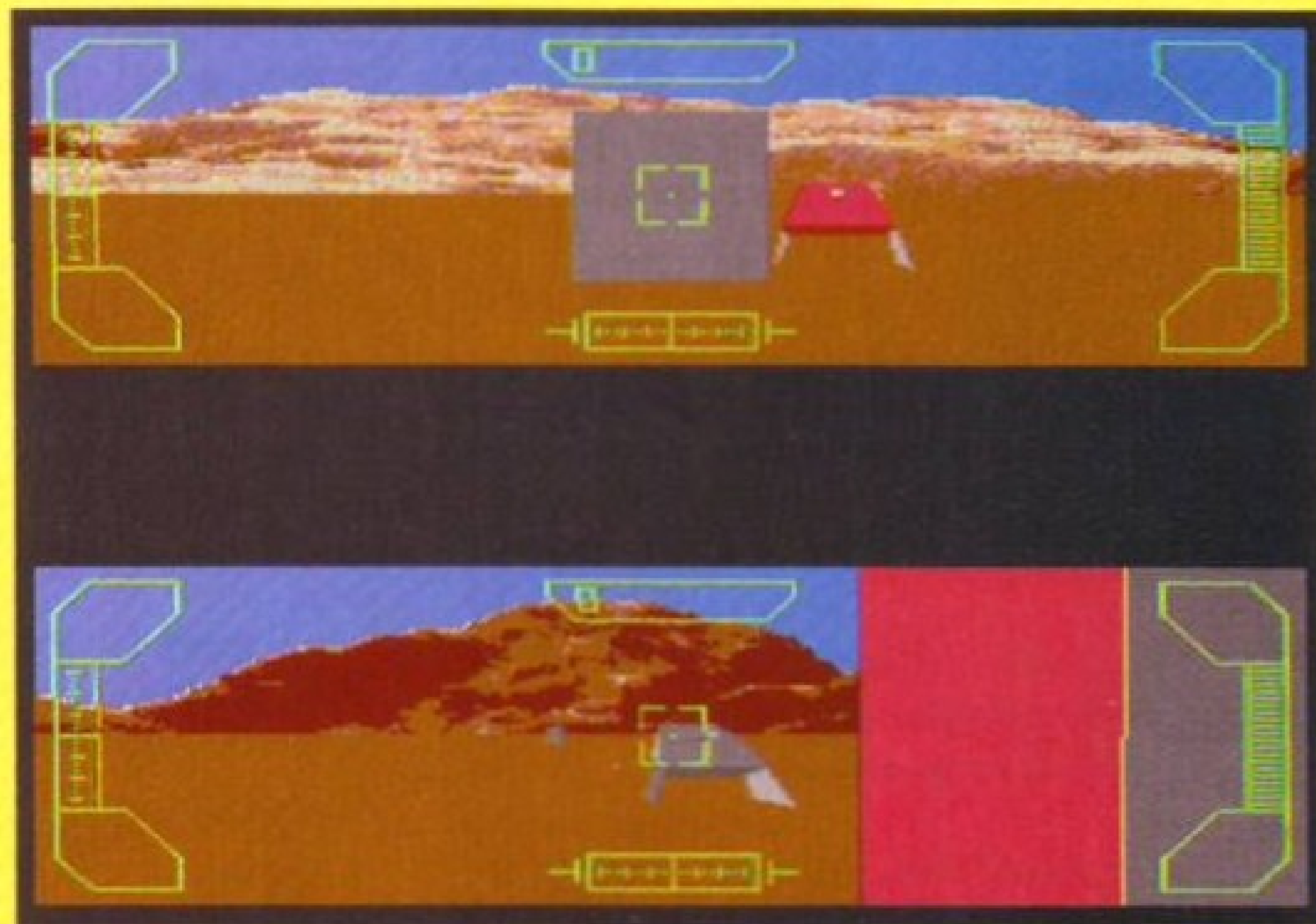
The control isn't difficult. Push forward and back to speed up or slow down, and left and right will turn your tank in the relative direction. The speed of your tank is indicated by the bar on the left hand side – note that you can reverse. Pressing the fire-button will let rip with the tank's cannon.

Dotted around *Duel*'s landscapes are coloured cubes. Each player starts the game on opposite sides of the same cube. You can either edge round the cube to have a quick blast, or reverse away, to get to a safe distance.

Don't think that one hit is enough. Each tank can take quite a lot of damage before the game is won and lost. You can also damage your tank by trying to move onto the cubes, or ramming the other player; this causes them damage as well though.

NTSC users, *Duel* will run on your machines, but the player on the bottom won't get a complete picture. It's good enough to play the game, but rather than pretend there were no problems the game is marked "PAL only".

If you get a "Range Warning" message, then you are getting too close to the edge of the playing area. Reverse! If you don't then you'll blow up. It's a shame that the game doesn't let you play the computer, but perhaps the programmer will write such a version – a radar would be dead handy too.



The playing system for *Duel* is very similar to that found in two-player racing games – the top screen is for the green tank, the lower for the red.

Using Your **Coverdisk**

1. Always write-protect your disk. Move the tab so a hole is showing.

2. Copy the Coverdisk and use the copy, not the original. This may sound like a complicated task, suitable only for techno buffs, but it's surprisingly simple to do, just follow the simple instructions for copying the disk which are given below.

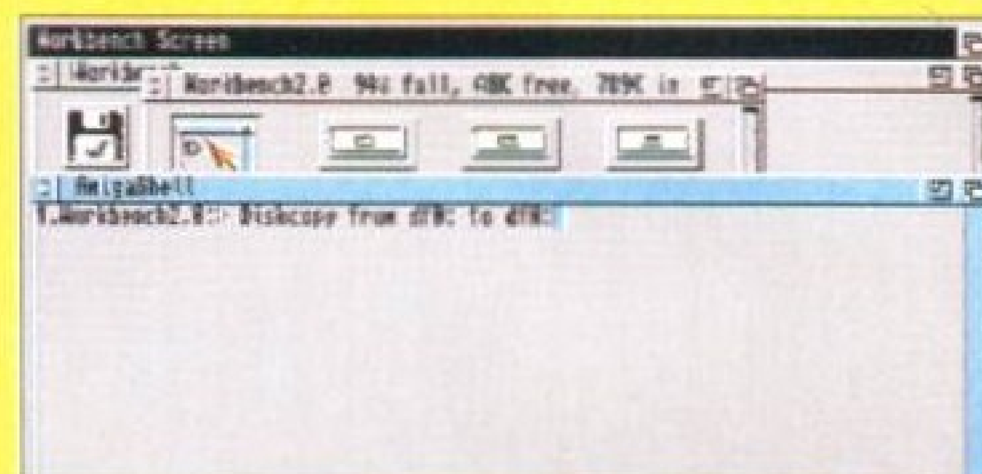
3. Read the instructions when using the programs.

Backing up your Disk

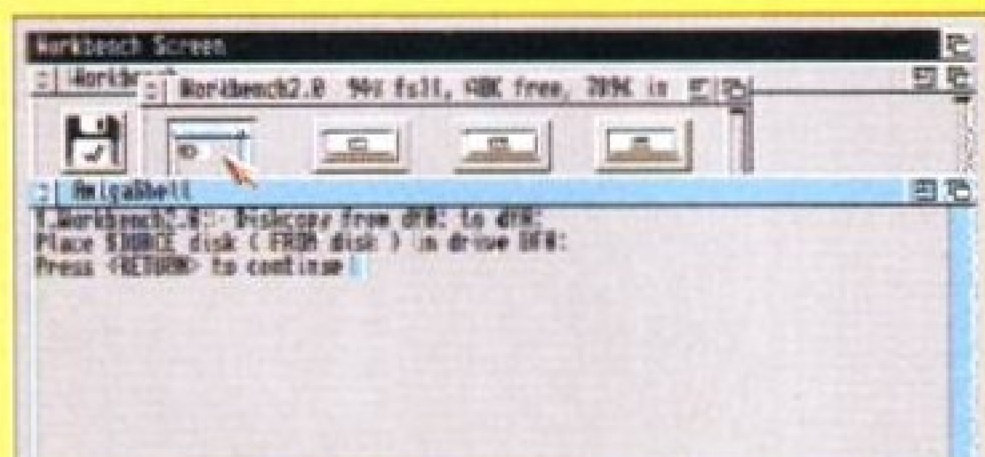
There are two ways of making a copy of your disk, and this is the easy one. Don't be daunted by the fact that you need to use the Shell or CLI: it's actually a lot easier than you might think. Just follow these simple steps...



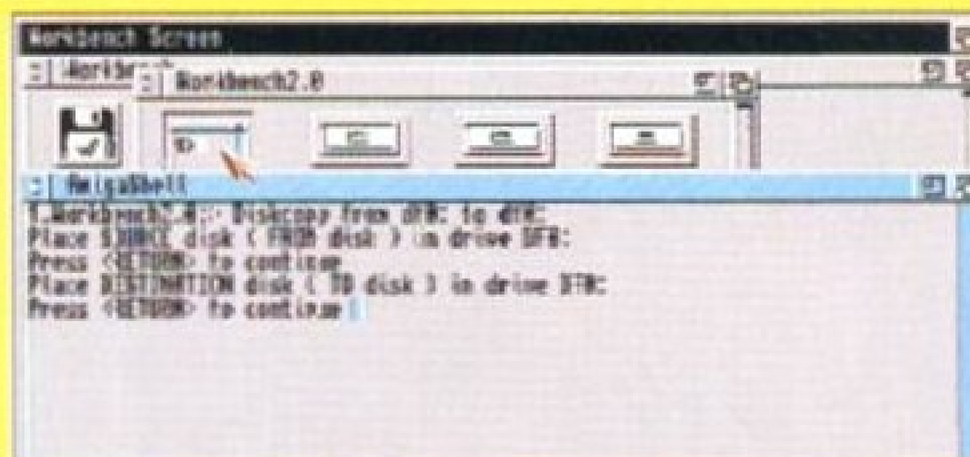
1 Load your Workbench disk. Open the disk, find the icon that says Shell or CLI and double-click on it.



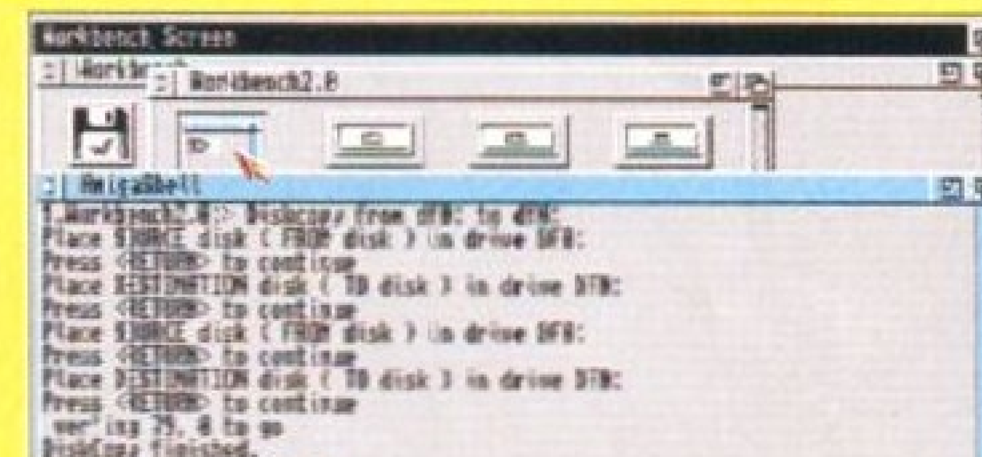
2 When the Shell window appears and the drive light is out, type in:
`Diskcopy from DF0: to DF0:`
and press the Return key.



3. The Amiga will now ask you to insert the 'source' disk. It means the disk you want to copy, so put the Coverdisk in the drive and press the Return key.



4. Wait for a while and it will read all the information off the Coverdisk, telling you how far it has got. Then it will ask you to insert the "Destination" disk. Put the disk you want to copy your Coverdisk onto in the drive and press the Return key. Note that the disk does not need to be formatted already.



5. Put the source disk and destination disk in a couple more times when the Amiga asks for them. When it says "Diskcopy Finished" just type in:
`endcli`
to get out of the Shell or CLI. You may have to put the Workbench disk in again. Now your copy is ready!

DISK PROBLEMS?

If you have a problem with the disk – and you're sure the disk is in full working order – then you may need a little help. If you ring us on any Tuesday, and ask to speak to Pat McDonald, he will do his best to help you. Please understand, giving this sort of advice is time-consuming and we are very busy people, so only call if you really have to and do be considerate if we can't talk to you just then. If the problem is particularly complex it is better to send it to us in written detail. It will then be dealt with in the Workbench pages of the magazine.

BE CAREFUL!

We have done our best to check that the programs on the ***Amiga Format*** Coverdisk are simple to use and have no known viruses. We cannot usually answer complex telephone queries on the software (see the Disk Problems? box) and we do not accept liability for any consequences of using the numerous programs that are on the disk.

COPYRIGHT

Unless it is specifically stated, the programs on the Coverdisk are not in the Public Domain and the copyright remains with the author of the program.

Because some of the programs on the Coverdisk are not PD, selling or distributing them without the author's specific permission is against the laws of copyright.

Disk not working?

We duplicate over 440,000 disks every month. Out of all those, obviously a few will be faulty. If the disk or any of the programs will not load or run properly, there may be a problem. Don't panic!

First try using the *DiskDoctor* utility on your Workbench disk to rescue it before sending it off for a replacement. In-full details of *DiskDoctor* can be found in the user's manual that came with your machine.

However, if your Coverdisk is faulty, you should send it back INCLUDING AN SAE for a free replacement within a month of the cover date to:

Amiga Format April Disk
Disk Copy Labs
Unit A, Westmarch
London Road
Daventry
Northants
NN11 4SA

Remember to include that stamped, addressed envelope!



And so this is Vista...

The first instalment of The Amiga Format Collection brings you this excellent fractal landscape generator from Virtual Reality Laboratories. **Marcus Dyson** gives you all the tricks, tips and advice on how to get the most from this stunning piece of software.

VISTA **IS THE FIRST** in a sensational series of fully-functional software packages that **Amiga Format** will be bringing to you over the coming months. With *Vista* you can create new worlds from scratch simply by entering a seed number, or access a vast library of geological information to create stunning visual models of the real world. We've even included a few landscapes for you to look at before you create your own. And all of this is available to owners of a 1Mb A500.

Should you wish to place *Vista* on your hard drive we've included the install program too! A500 Plus owners needn't worry either, because although the *original* version of *Vista* didn't work with your machines, we've had a special version coded especially to *work* on the A500 Plus, and that's on the disk as well.

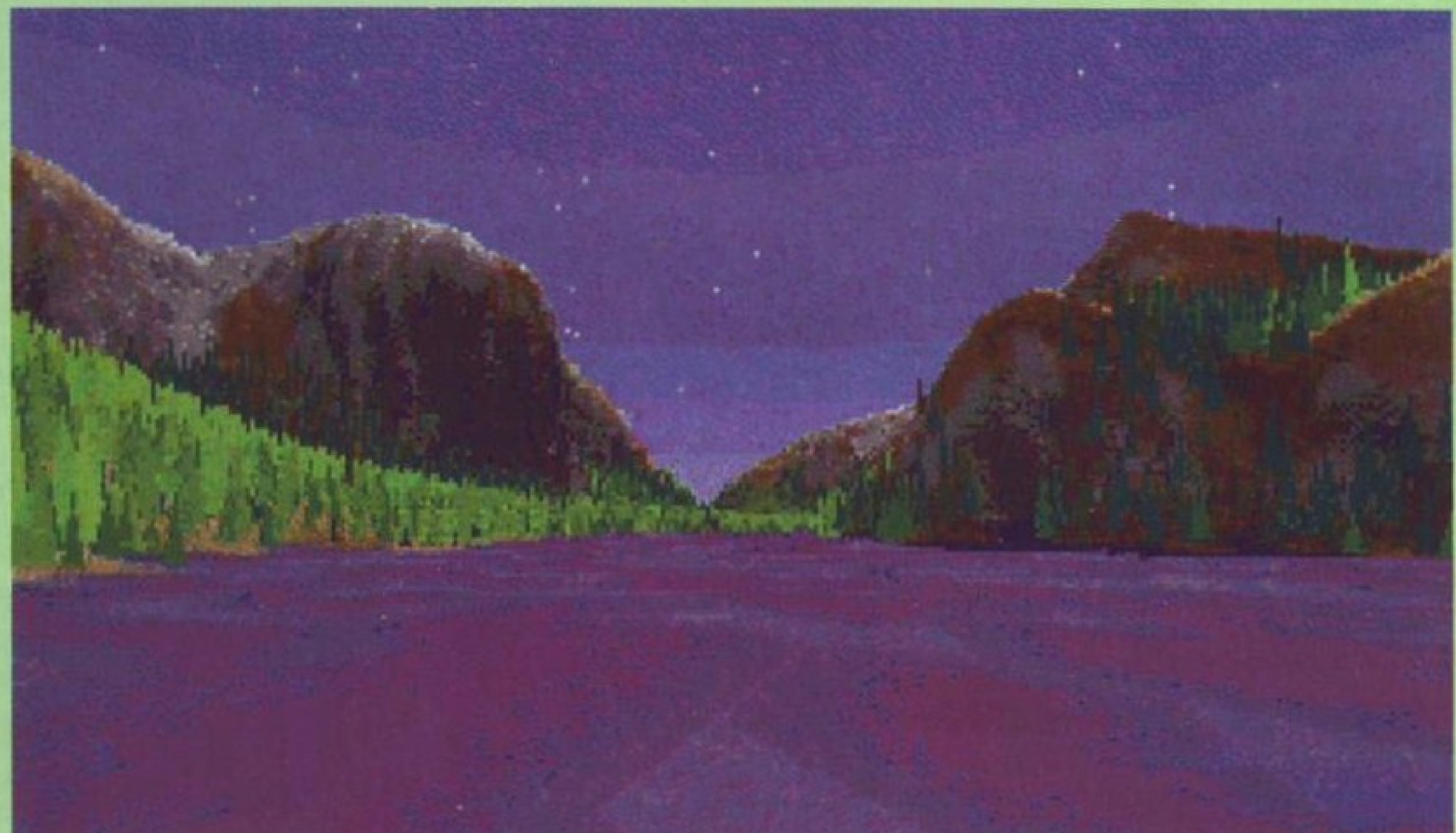
When we reviewed *Vista* in Issue 15 of **Amiga Format** we said "It's fast, flexible and fun" and as usual, we weren't wrong. Back in those days we didn't give ratings to serious software, but if we had *Vista* would have been sure fire Format Gold material.

Once you've made yourself a landscape you could take it into *Deluxe Paint IV* to use as the background for a painting, or use it as the setting for a game. You could even just admire it for what it is, an exciting piece of computer-generated artwork. Before you do any of these things you have to learn how to use the program, it's really very simple, in the next few pages, we show you how...

Getting Started

Vista is fully auto booting on both the A500 and the A500 Plus, simply pop the disk in the drive at the prompt when the machine is turned on, or place the disk in the drive and do a soft reset (press Control and the two Amiga keys). The *Vista* program will run automatically, and it will also load the Halfdome.Scape demonstration landscape, ready for you to use.

If you wish to install *Vista* onto a hard drive, you will need to boot your Amiga from your usual Workbench. Double click on the *Vista* disk icon, and then on the install icon. If you follow the on-screen prompts, *Vista* will be mounted on your hard drive ready for use.



An imaginary river meanders between the newly tree-lined slopes of the Yosemite Valley.

***Vista* is incredibly simple to get the hang of. You'll find that landscapes like the one shown above are achievable only minutes from the time you first load the *Vista* disk into your Amiga.**

And there's more

Not only have we brought you the Vista program, but we've also negotiated some great prices on upgrades exclusively for ***Amiga Format*** readers.

THE VISTA MANUAL ______ £4.95
An in-depth set of instructions for your *Vista* program.

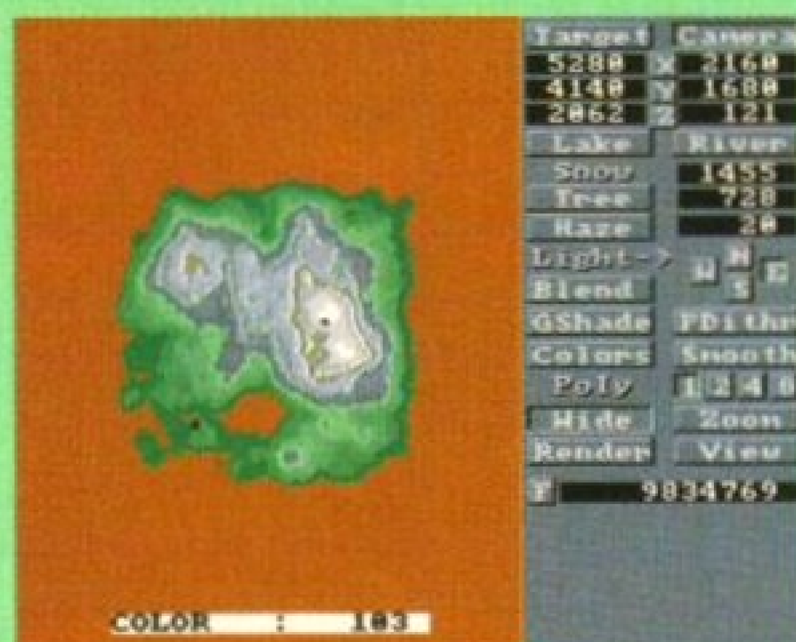
VISTAPRO V2.0 UPGRADE ______ £39.95
Trade in your disk for a full copy of the latest version of the Format Gold winning *VistaPro*. Has 24-bit compatibility and a host of new features. (Needs 3Mbs of RAM.)

MAKEPATH ______ £29.95
This utility works with any version of *Vista/VistaPro* allows you to create an animation sequence to give the illusion of 'flying' around your Vista landscapes. Using a simple point and click interface, Makepath gives you full control of your flightpath, even down to acceleration rates and banking angles, and it's all re-editable once completed.

TERRAFORM ______ £29.95
Using this program allows you to edit and create the DEM format files which are used to store *Vista* landscapes. So rather than forming random fractal landscapes you can use *Vista* to make pictures of the worlds of your dreams, or edit DEM files of the real world.

SCENERY FILE DISKS ______ £39.95
Over 30 sets of DEM files are available, at present virtually all feature US landscapes, including some of the superb scenery like the Grand Canyon.

All these items are available from:
Genisoft, Unit 3, Poyle 14, Newlands Drive, Colnbrook, Berkshire, SL3 0DX 0753 686000.



The Vista main control panel

This is the first screen you'll see when you load Vista, and from here you can do almost everything you'll need to do to create and render basic landscapes. Here's a look at what everything does.

The main screen shows a map of the currently loaded landscape at the left-hand side, and has the control panel on the right side. Most of *Vista*'s functions can be run from this screen.

POSITION COORDINATES: as an alternative to positioning the camera and the target by depressing their buttons and clicking on the map (see boxes at right), it is possible to locate either of them by entering the required coordinate in these boxes. The numbers represent distances in metres. X being from left to right across the map, Y is from top to bottom of the map, and Z being the height above sea level. These numbers can be entered by clicking in the box and deleting or editing the required figure, but it is important to remember to press Return after entering any parameter in *Vista*, otherwise the program will not register its entry.

TARGET: by depressing this button, and then mouse clicking somewhere on the map you can tell *Vista* the location of the point in space where you want the imaginary camera, which takes your picture, to be aimed at.

CAMERA: by pressing this button, and clicking somewhere on the map, you inform *Vista* whereabouts in space you would like to position the camera which takes your picture. This operation will put your camera at ground level at the point you wish it to be, and can result in the polygons nearest to the camera appearing very large. A good way to avoid this phenomena is to elevate the camera by 100-200 metres, thereby 'overlooking' the large polygons. It is also advantageous to elevate the camera if you are rendering with the tree function turned on, because it is very easy to end up with most of your image obscure by a nearby conifer.

LOCKING FUNCTIONS: it is possible to restrict the movement of the camera and the Target in any direction, or combination of directions by depressing the relevant locking button. Please note that this function locks both the camera and the target simultaneously.

LAKE and RIVER: by using these buttons, then clicking on the map, it is possible to add lakes and rivers to a *Vista* landscape. The lake function will then flood the entire area of the landscape that can be reached without ascending from the altitude of the point you click on. A river will start at the click point and flow directly downhill.

SNOW and TREELINES: the number placed in these boxes determines the height in metres above sea level that the snow-line and tree-lines will be positioned at.

The snow-line differs from the tree-line in that it is the bottom boundary (or lowest altitude) of the area covered by snow, the tree line is the highest altitude that trees will be drawn at.

TREES can be added to a landscape by pressing the tree button prior to rendering the scene. If this button is not pressed the program will still define an area for trees, and shade it appropriately, but will not draw any actual trees.

HAZE determines the amount of atmospheric haze, which gives the picture depth.

BLEND is a function to hide the polygonal nature of the landscape, it works by weighting the colours of each polygon with respect to those of the surrounding ones.

LIGHT SOURCE: the direction of the light which illuminates the *Vista* scene is controlled by pressing one of these buttons, it is a rudimentary system, but adequate for most needs.

GOURAUD SHADING is a shading method which helps reduce the appearance of the polygons that make up the landscape, using it improves the look of the finished picture, but can increase rendering time by 50 per cent.

PIXEL DITHER is yet another way of hiding the fact that the landscape is made from many discreet polygons. When it is used the program dithers the polygon edges, thus making them less obtrusive in the picture.

COLORS: pressing this button takes you to the Colors Menu, fully explained on Page 14.

SMOOTH imitates the effects of erosion, giving a landscape a more rounded, and older look. It can be used more than once and the effect increases with each additional usage.

RENDERING LEVELS: these buttons control the size of the polygons that make up the picture. The number relates to the edge length of the triangles, so 8 is the lowest resolution, and 1 the highest. See the box on Page 15.

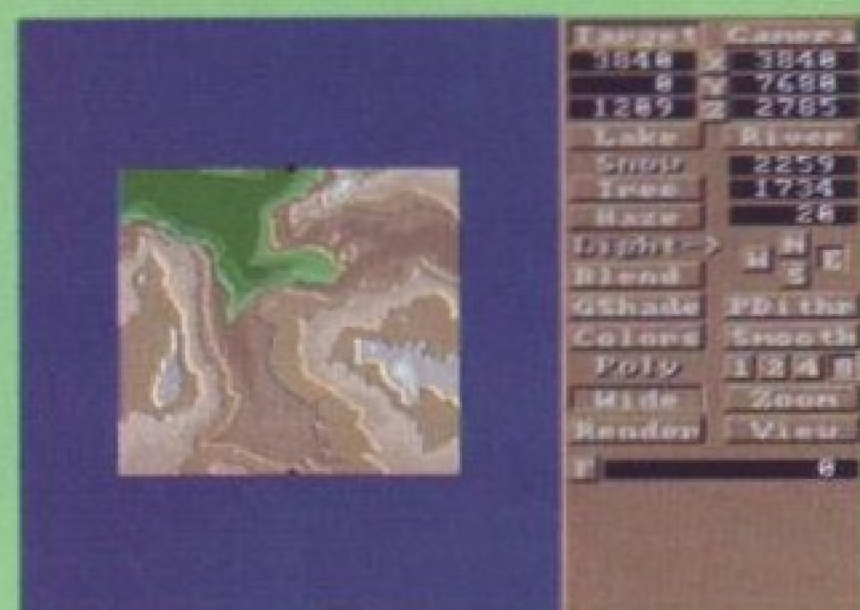
RENDER: this is the button that tells *Vista* you've made your setting and now you want to see what it looks like, once this is pressed there's no going back. You can stop it rendering, but then you have to start right from the beginning again. Before you press this button check all the numeric values to see that they are what you expect them to be, because if you enter a number, then click on another box to enter another such value without first hitting Return (or Enter) your previous value will be ignored. Also make sure that you have saved the last image you rendered as an IFF if you intend to do so, because *Vista* can only hold one such rendered image at a time.

FRACTAL SEED by clicking on the button marked F you will generate a random fractal seed which *Vista* will then automatically plot as a map on the main screen, allowing you to decide whether to render it or not. Clicking in the numeric box allows you to enter your own fractal seed, thus you can make an island of your birthday etc.

VIEW this button returns the user from the main control screen back to the last picture that has been rendered. If you make changes to the parameters of your *Vista* landscape, this is not the button to press to see what the changes look like. You must render the image first, which will automatically draw it for you.

WIDE and ZOOM control the angle of view of the camera, WIDE will display more of a given scene from the same camera position, approximating to about the normal human angle of vision. ZOOM is equivalent to about a 2x magnification of the picture.

After loading Vista you should be left with a screen something like the one below, if not do a soft reset. Now lets explore our landscape, and get to know Vista a little better…



After first booting Vista your screen should look like this, a map of the Half Dome landscape.

Test rendering

First press the render button, and you will shortly be presented with a rough version of your landscape, not terribly exciting just yet. Click with the left mouse button anywhere on the picture and you will be returned to the main screen.

The camera and target

Sometimes, to get the best view of something, you have to move around a little, and *Vista* is no exception, so let's see if we can get a more dynamic perspective on our scene, try clicking on the coordinates below TARGET and typing in 6480X, 2400Y, and 1644Z. Remember to press return after each entry or *Vista* will ignore the new value. Below CAMERA type in the values 1080X, 7560Y and 1948Z. Notice your cross (which represents the target) and square (camera) moved after you changed the X and Y coordinates, they also changed after you changed Z, but this was straight out of the screen and so could not be seen.

Do another test render, and you should be presented with an altogether more attractive scene than last time.

Adding rivers and lakes

Back on the main screen, press the river button, then choose a point on the map at about point 6900X,5760Y. You can find the coordinates of a point by placing either the camera, or the target on the point, but remember to move them back afterwards.

Now repeat by pressing the river button, and pointing on the map a few times until you have a river that descends from the hills and flows into the large green valley at the top right of the map.

Now press the LAKE button, and click in this top right green area; you will be given a lake the size of which will vary depending whereabouts you click.

The Haze level

Changing the haze level will increase the apparent depth of the finished picture, because it will create the illusion of atmospheric haze, thus making the distant horizon a little less distinct. Now click in the box and enter the value 30, remember to press Return.

Continued overleaf



The Vista Colors Panel

This screen is accessed by depressing the Colors button on the main screen. From here you can finely tune how the pictures you render look by altering the colours, vertical heights and the camera angle, as well as other picture-enhancing effects.



COLOUR MIXERS: most Amiga users will be familiar by now with RGB sliders to mix colours. Simply click on a colour in the palette and edit it by sliding these bars up and down.

OK: pressing this button accepts all the changes made on the colour screen and returns the user to the main screen.

QUIT: exits the colour screen back to the main screen without accepting the changes that have been made.

SPREAD: ranges a number of colours from the selected colour square through the spectrum to the colour of the next palette square clicked on.

COPY: duplicates the RGB values of the currently selected palette square into the next square clicked on after pressing the copy button.

PALETTE: shows the colours which make up the *Vista* picture. Any or all of these can be edited by first selecting them and then using the RGB sliders, Spread and Copy tools.

STARS and WAVES can be added to any *Vista* sky, lake or sea respectively. both can add considerable interest and variety to any picture you render.

SOUND: turning this on forces *Vista* to play a kind of fractal music where the notes are related to the mathematics that the program is calculating. You won't find yourself humming along!

HAZE and CONTRAST these values affect the "exposure" of the finished picture, playing with them will not change the shape of the landscape, but will affect the mood and quality of your final image.

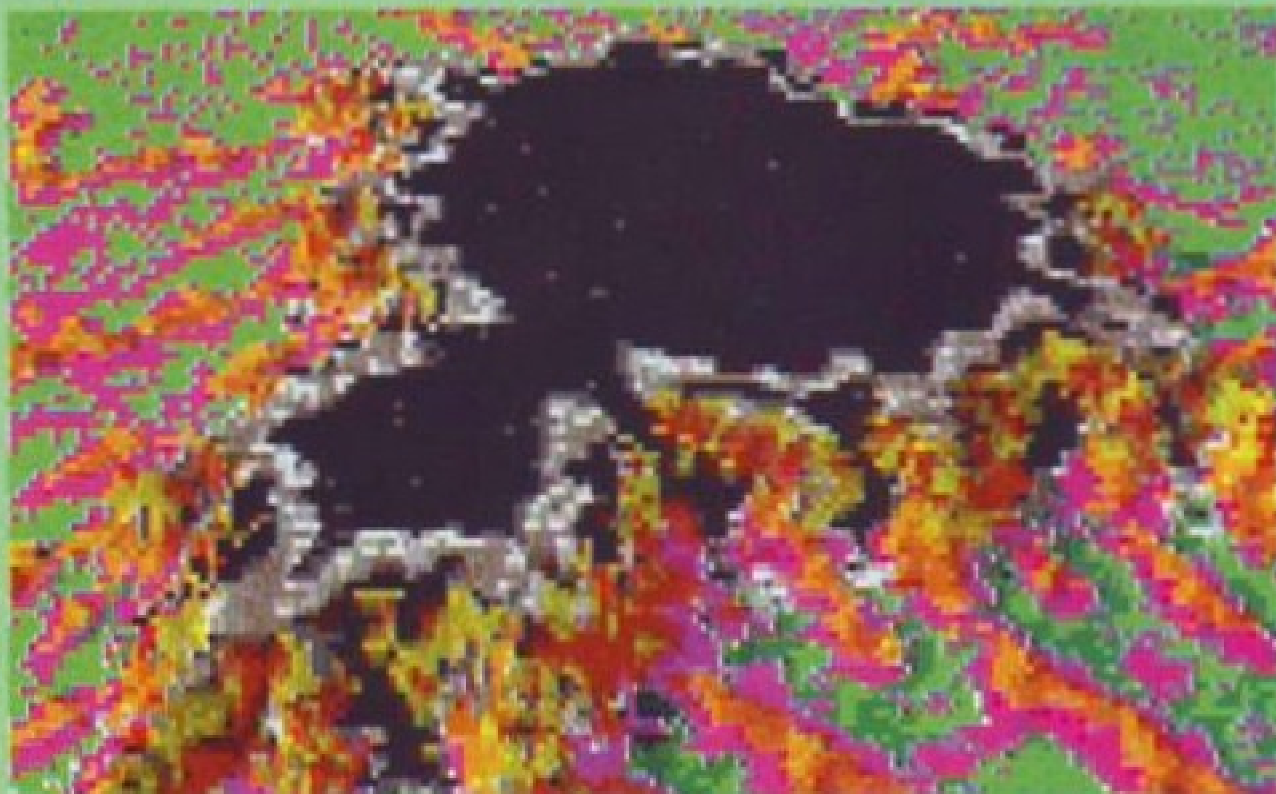
DY,DX,DZ these are the differences in displacement along each axis of the camera and the target. DR is the distance between the two. All measured in metres.

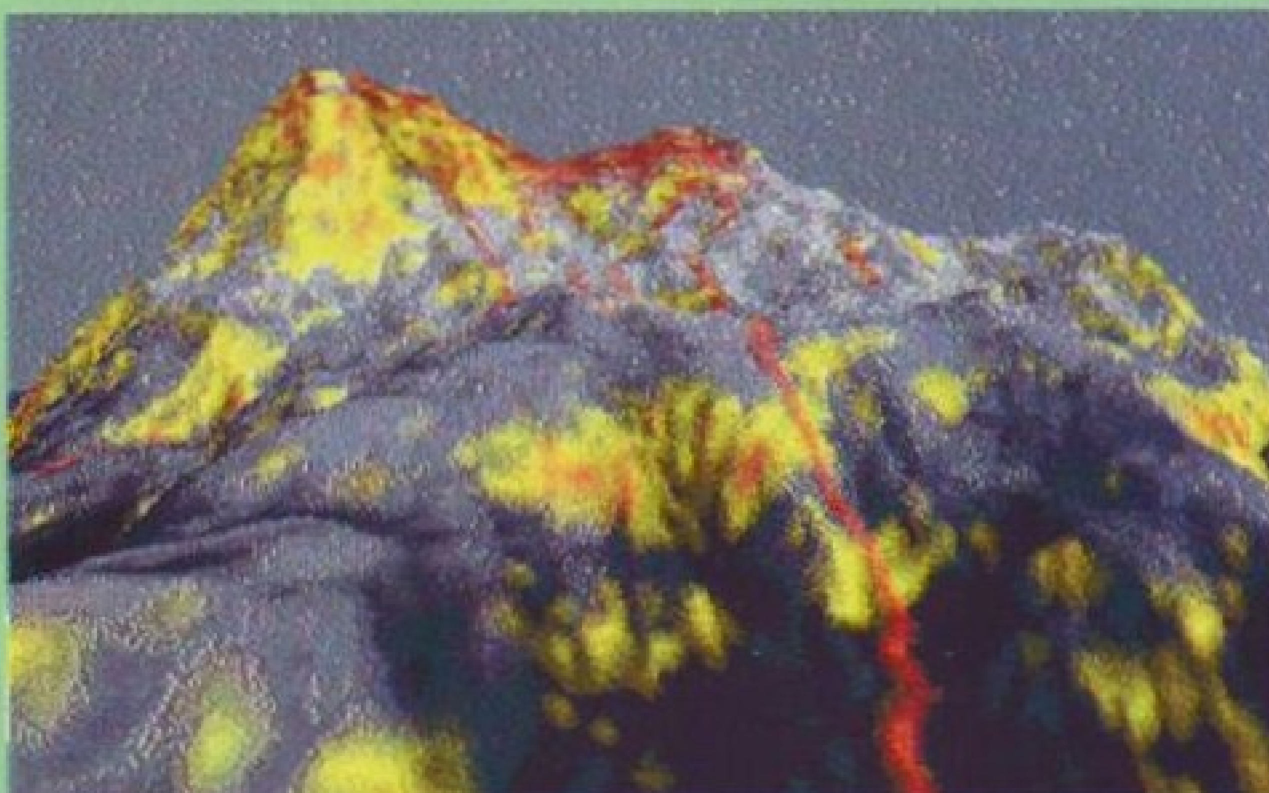
FRACTAL DIVISOR controls the number the of formations a fractal landscape features.

DITHER controls the fuzziness of the edges of colour bands (grass, rock, snow) a setting of 0 will make the snow/tree-line very sharp, a larger value will give a more natural appearance to the terrain.

ROUGH varies the apparent ruggedness of the rendered terrain, this is increased by shading polygons lighter or darker than they would otherwise be.


If you want to create a picture like this, there's nothing stopping you. All you need is your Amiga and the *Vista* Coverdisk. Instructions on what to do are given in the text on this and the next page.


The Mandelbrot set rendered as a fractal landscape, and you can't get more fractal than that! Careful alteration of the colour palette can help emphasise the contours of such a picture.


This 'volcano' was created by simply changing the colour palette of a scene generated from a random fractal.

Those modes in action



The lowest level of recursion offered by *Vista* is level eight. At this resolution a landscape can include up to 2,048 triangles. This picture took two minutes 15 seconds to render. At this level the triangles which go to make up the landscape are very large, and very obvious The short rendering time at this resolution is so that you can get a rough idea of what your scene is going to look like, and to help you position the camera and target positions.



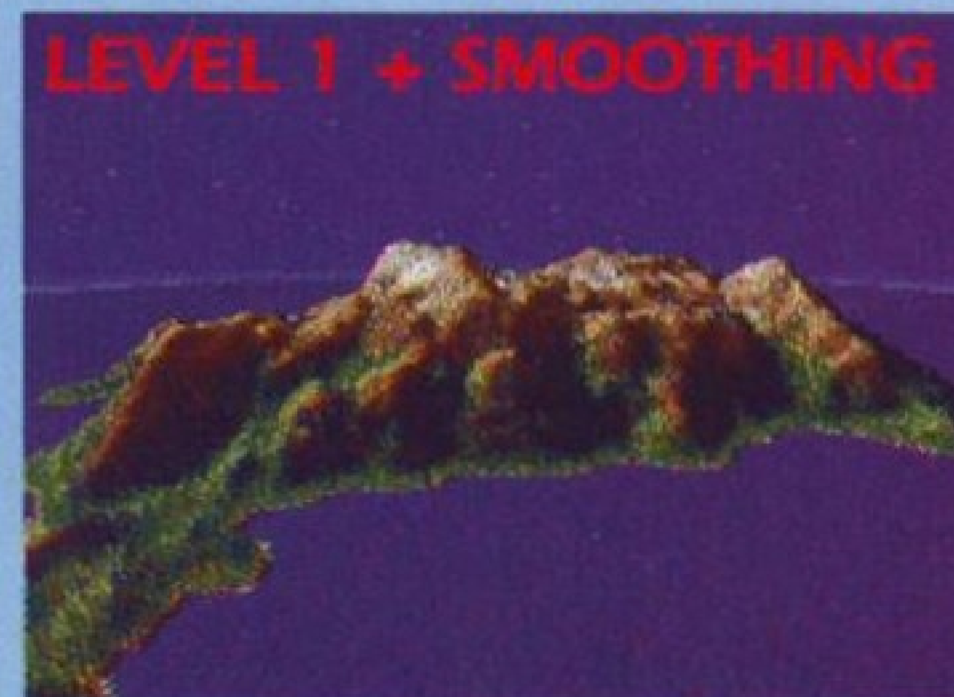
The second picture is at level four and took two minutes and 30 seconds to render. More detailed than level one, but with only a slightly longer rendering time, this resolution is probably better suited to the purposes mentioned above. A picture at this level can include up to 8,192 polygons.



The 32,768 polygons that make up this level two picture took eight minutes and 55 seconds to render. As the rendering time increases so does the quality of the picture, but it still isn't so good that you'd want to show this to your auntie when she visits at Christmas. On a standard Amiga the rendering takes so long that you probably won't find yourself using this resolution very often.



The Fourth picture is at level one and took 30 minutes to render, which is not that surprising when you consider that it is made from nearly 131,072 polygons.
This is it, the real thing, the highest level of recursion available from *Vista*, and it really takes a while to draw a picture at this level, but you can still improve the quality of the final image if you're prepare to wait a little (oh! all right then, a lot) longer...



This picture has all the bells and whistles. Rendered at level one, with Gouraud shading, dithering, smoothing, waves, trees and stars turned on. It took 44 minutes to render, it makes you seriously start to consider buying an accelerator doesn't it? But considering the improvement in quality over even the level one render, it seems to be worth the extra wait. And you can always set up a script to render and save a few such pictures whilst you go see a movie.

The light direction

If you test render your image now, you will see the slopes on the left of the picture are in the shade, while those to the right are sunlit. On the main screen press the button marked W next to the word light, this will change the direction of the light so that it comes from the opposite direction.

The tree line

A test render will now reveal sunlit slopes to the left of the picture which are tree lined some of the way up, we can increase the height to which trees grow by clicking in the numeric box next to the word tree, let's try entering the number 2000, and pressing Return.

Waves and Stars

If you press the COLOR button to be taken to the Color menu screen you will see a button marked waves, pressing this will improve the appearance of the surface of large areas of water in your picture.

The Stars button will create an artificial starscape in the sky of your picture, this requires you to set the sky and haze colours quite dark, and results in a picture that looks like it was taken at night. Since this is not the effect we want from this picture we will leave these buttons un-pressed for now. Both these effects are evident on the picture on Page 11.

Rendering the final picture

Now we have set almost all the parameters, we can render the final picture. First set the polygon size to 1, click on HAZE, click on GSHADE, PDITHER, and finally click on SMOOTH. Now we are ready to go, this will take quite a while on an un-accelerated Amiga, so now's a good time to go have a cup of tea or something. If on the other hand you do decide to stop and monitor your machine's progress, *Vista* will display a status bar whilst it is rendering. Press render, and you will see the status bar display:

COLOUR: the program is calculating the colour and shade of all the polygons, taking into account their altitude and the topography of the position they occupy (whether they should be grass, or earth, or rock etc.)

CLIFFS: regardless of the surface of the area, if the steepness of the ground exceeds a certain limit, *Vista* will place cliff colours there.

TABLE: *Vista* has a lookup table for the amount of light reflecting of each polygon, if the direction of the sun is changed, or the contrast settings, then this table is recalculated.

SHADE: the shade of each polygon is affected by the direction of the sun, the amount of smoothing, Gouraud shading, the presence of lakes and rivers and the size of the polygons. If any of these various factors change, then *Vista* re-calculates.

SKY: whilst drawing the sky, which due to the haze effect is not just one colour, *Vista* displays the word sky in the status bar.

HORIZON The last part of the render calculations, displayed just before *Vista* begins to work out the display image.

DRAW *Vista* draws the image, it cannot be seen doing this since it happens on a virtual screen to speed up the process. As it draws *Vista* displays its progress in lines, counting slowly but inexorably to 256. When complete, the screen is converted to the real screen, at this point the image can be seen to draw line-by-line from the top of the screen.

When the render is complete you should end up with a picture pretty similar to the one on Pages 14/15, but if you don't it really doesn't matter, because the wonderful thing about fractal landscape generation is that one small change in the way you go about creating the image can result in a completely (or maybe just slightly) different picture.

Saving your picture

Once you have a picture you're happy with, you can save it out as an IFF to use in other packages, such as *Deluxe Paint IV*. If however you want to work on it again in *Vista*, then you can save it as a VistaDEM format, both these options are in the Project menu of the main *Vista* screen.

Loading a DEM Landscape

After you have saved your picture you can load another one by pressing the right mouse button at the top of the main screen. This will reveal the *Vista* menus. Go to the PROJECT menu, and scroll down till your mouse pointer is on the words LOAD LANDSCAPE, now a sub-menu will appear, move the mouse pointer over the word VISTA DEM. Releasing the mouse button will now bring up a file requester like the one below.



The *Vista* file requester will appear every time you load or save a landscape.

By clicking on the buttons at the bottom (SYS: DH0: DH1: DF0: etc) you can select a drive to load your pictures from. Our demonstration pictures are in DF0: because that's where your *Vista* disk is, but if you are using a hard drive you can store pictures wherever you like.

Once you've selected the drive the requester will list all the files on that drive. Select the directory that your pictures are in and you will be presented with a list of all the landscapes in the directory, click on the one you would like to load and its name will appear in the file window, now click OK and the landscape will be loaded.

Instead of rendering one of the example pictures, why not create one all of your own? It's very simple to do, just enter a number at the bottom of the screen next to the button marked F. Press return and the computer will draw you a map of your landscape, you can then do all the things you just did to the example landscape and more to it. For instance you could make a valley's walls black and grey, and flow a red and yellow river through it, creating your own volcanic scene.

With *Vista* you can do what you like, but whatever you do, have fun!

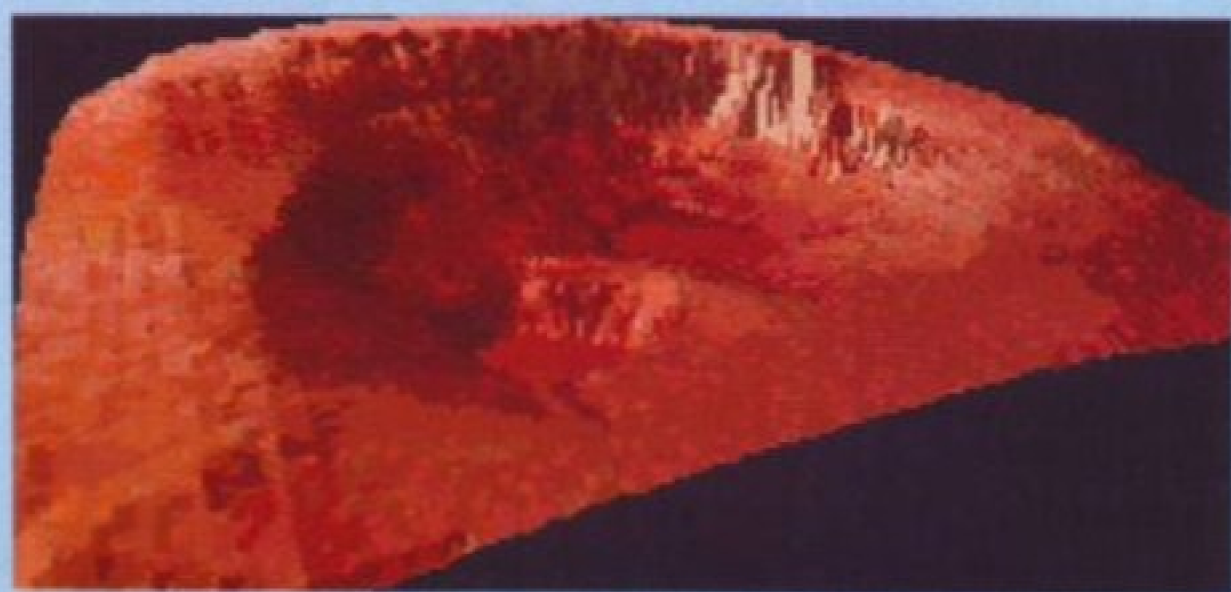
DEM 'dere hills

The DEM format was devised by the United States Geological Survey as a method of storing geophysical information, ie the physical statistics of a given area of land. Much of the United States has now been surveyed in this manner, and these records are available to the users of programs like *Vista*.

DEM stands for Digital Elevation Model, and the name gives you a good idea about how this information is obtained. The area to be mapped is measured every 30 metres and the height above sea level is recorded in metres. This means that computer programs can make accurate models of the land by simply plotting all these points that have been recorded by the USGS and then drawing polygons between them all. Then by using a polygon filling routine, and a little bit of mathematics to smooth and shade the terrain, a fairly accurate picture of the original landscape can be produced.

We've included a few such landscapes on your Coverdisk, and there are hundreds more available, for details contact HB Marketing, the UK distributor of *Vista*, on 0753 686000.

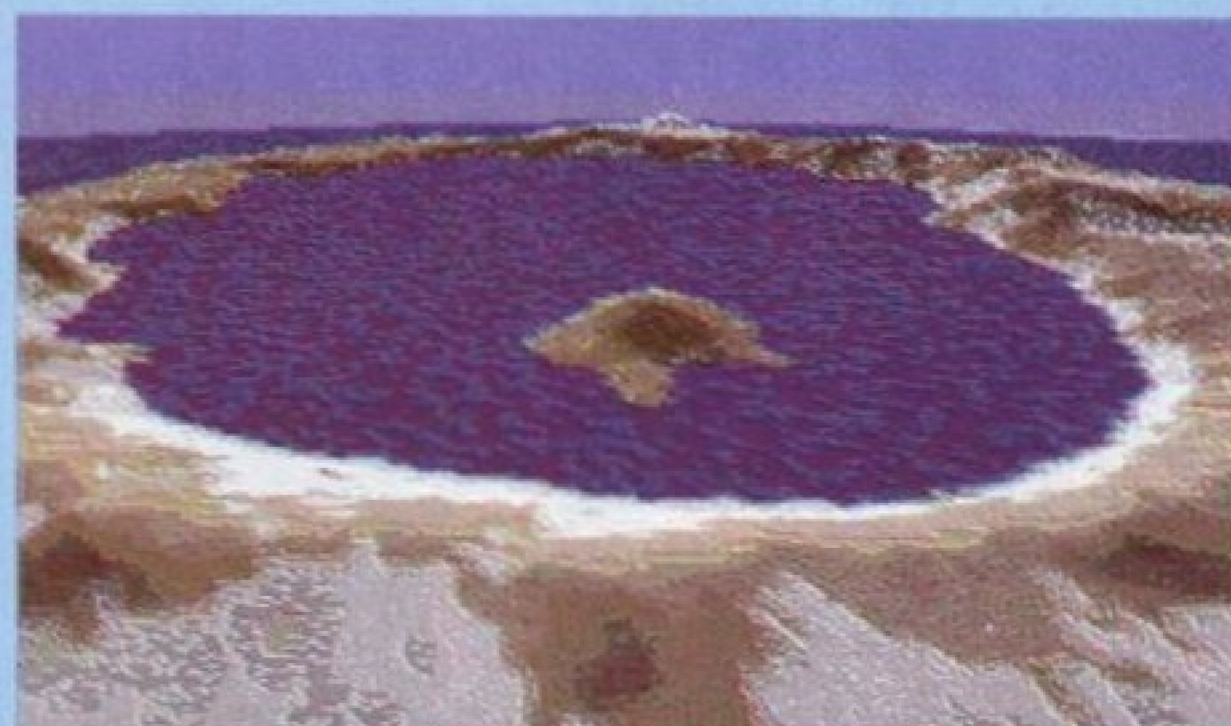
But for now let's take a look at some of the ones on your *Amiga Format* *Vista* Coverdisk...



Olympus Mons is a huge volcano on the surface of Mars, it is about 500 km in diameter and about twice the height of Mount Everest. Due to the DEM file being made from lower than usual frequency of measured points there is a lot of 'artifacting' (inconsistencies) in the file, but a few smoothing passes should improve the picture.



Mount St Helen's, Washington. This is how the Mount looks now, after blowing its top on May 15 1980, creating winds of up to 670 miles an hour which flattened all trees within 19 miles (so remember that if you want to do an accurate render). The new crater is about 3km wide. For reference, there's a 'before' file included on the disk as well.



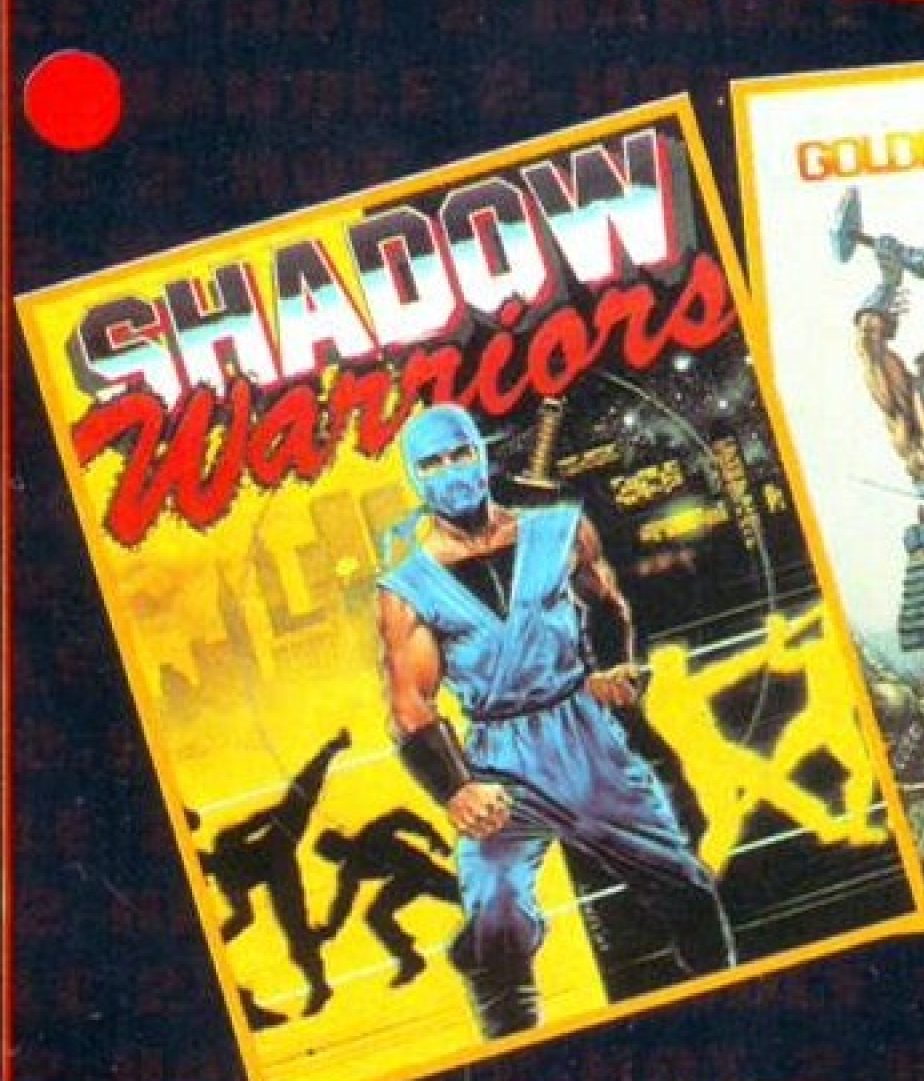
Crater Lake is the caldera of an ancient volcano in Oregon, the sides of the caldera which form the shores of the lake fall some 1,250 metres from the rim to the bottom of the lake. The DEM does not include the water of course, but this can easily be put in the picture by using *Vista*'s Lake function. The island in the lake is known as Wizard Island.

2-HOT 2-HANDLE

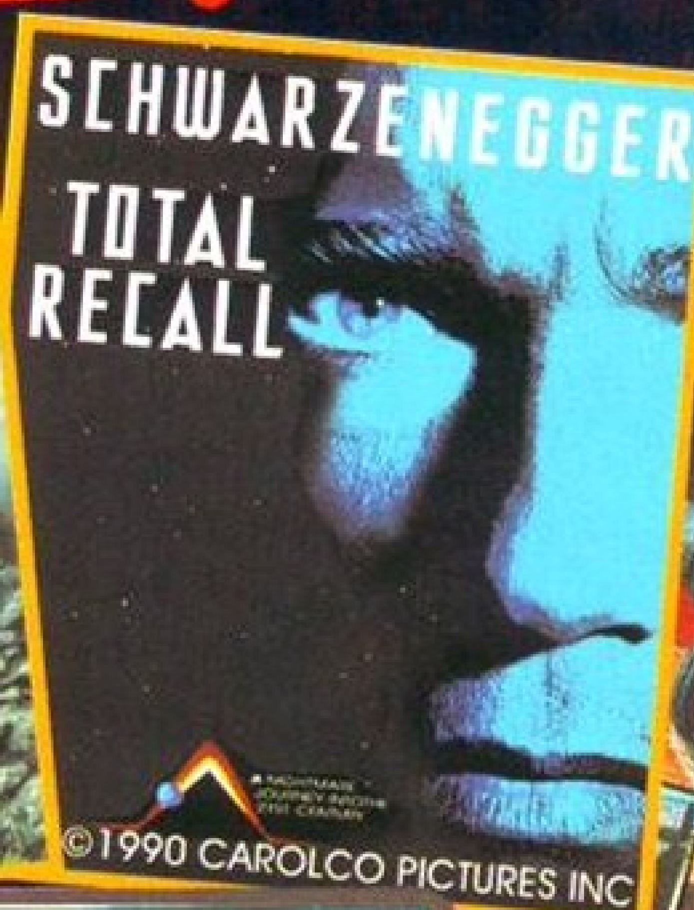
THE SPECIAL PACK OF ACTION GAMES THAT WILL CAUSE A

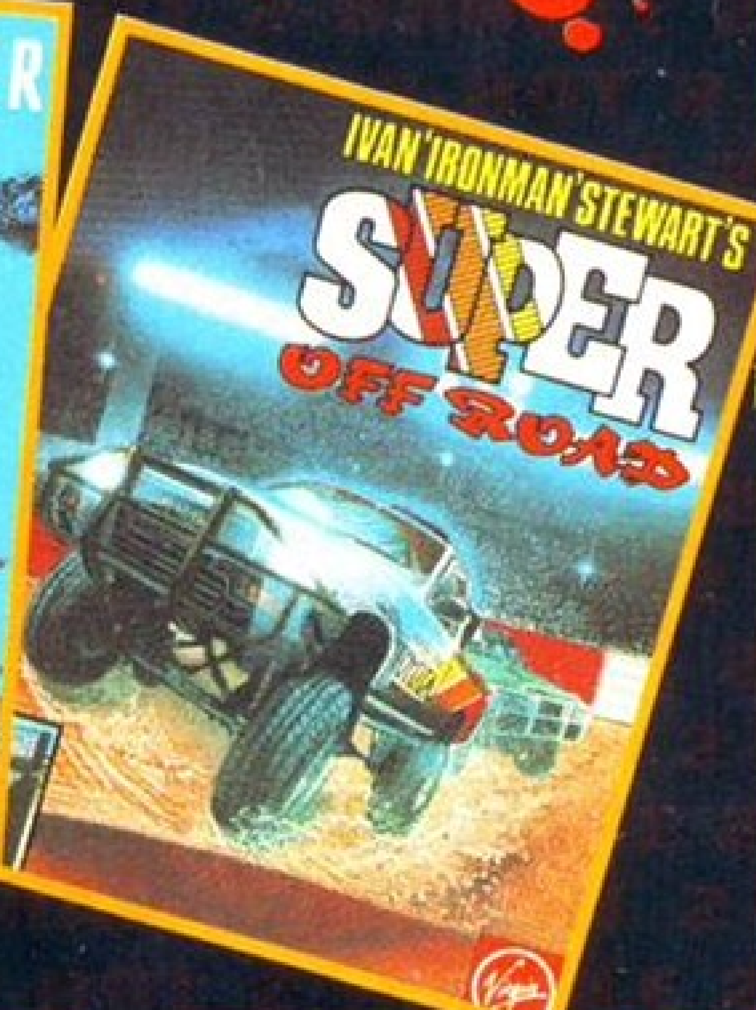
Riot!

2-HOT 2-Handle







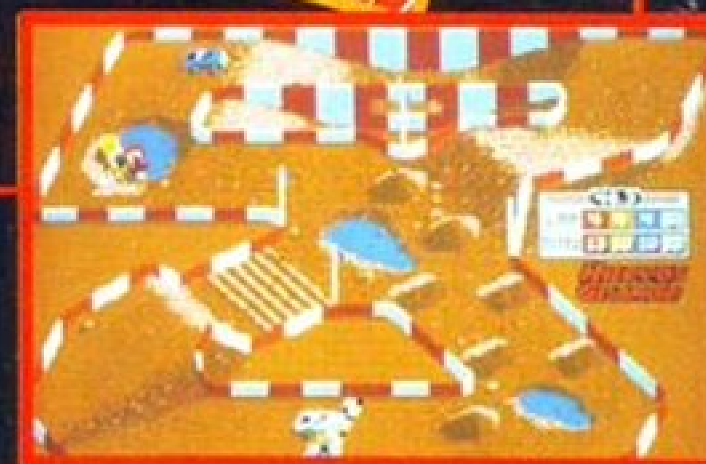


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The latest circulation figures for **Amiga Format** show that it is not only the best-selling Amiga magazine in the world, but also the best-selling computer magazine in Britain. The average monthly circulation for the six months of July-December last year was slightly over 130,000 copies a month, the readership of the magazine is growing constantly and the Christmas Special Issue was bought by about 160,000 readers.

This means **Amiga Format** is the most popular computer magazine in Britain, ahead of all the serious magazines for PC owners and business people. A growth of 63 per cent on last year's figures also makes us the fastest-growing magazine of any kind in Britain.

Naturally we're pleased, and we'd like to thank all our readers for their continued interest. But we're also pleased because it shows the Amiga is going from strength to strength and is getting the recognition it deserves as a major phenomenon of the Nineties.

Battle resumed in professional DTP war

The competition between the two top DTP packages *Professional Page* and *PageStream*, which included a fiercely competitive comparative advertising campaign in American Amiga magazines, is about to be resumed with the release of new versions of both programs.

Both have already gone as far as they are likely to go in terms of professional-standard text and image handling, and they both already include full support for fully-scaleable 'outline' fonts and both will do full process colour separation, though only *Pro Page* incorporates the Pantone colour-matching system.

As a result, it seems that the only remaining areas of distinction between the two will be general useability and the accessibility of the user interface. In other words, how easy to use and reliable each program is. For just this reason, both new releases are going to major lengths to incorporate improvements in the 'user environment', particularly a 'publish and subscribe' system whereby networked machines can share editing of the same file.

The new *Pagestream 2.2*, by Soft-Logik, is already available. It's advantage is likely to be Soft-logik's acquisition of a full professional font library. The release of Gold Disk's *Professional Page 3* is imminent and the key feature could be the automation of page layout by an extensive system of macros.

A690 rescheduled, renamed... revealing

The A690 CD-ROM drive for the Amiga, pencilled in for a March arrival in the shops, is now not looking likely to arrive until a few weeks later: and when it does arrive it will have a different name. But an investigation into the reasons for the name-change has also revealed interesting possibilities about the future of the Amiga.



The delay in releasing and the renaming of the 'A690' has led to rumours about the possible release of a new range of A600s. This would help explain the renaming of the ROM drive to the A590.

The CD-ROM drive, which will enable Amiga owners to run Compact Disc-based CDTV software, is now expected to go on sale at the end of May and has been renamed the A570.

Commodore are keeping particularly tight-lipped on the reasons for the rename, but it is believed to have something to do with the positioning of the Amiga range.

Computer industry magazine *CTW* is just one of many sources which has suggested recently that Commodore are about to launch a new mid-range Amiga possibly to be called the Amiga 600.

If Commodore want A500 owners to buy the CD-ROM drive, it would make sense for it to have a 500-series name-tag: and equally, the fact that the A690 name occurred in the first place gives credence to the theory that there is to be a 600-series machine along with peripherals.

Commodore's Sales Manager Kelly Sumner is quoted in *CTW* as saying about the new machine, "Let's not get carried away about it having 60 million colours and quadrophonic sound. It's a slight improvement on machines already in that area."

Likely modifications include the full Enhanced Chip Set with 2Mb Agnus, a built-in TV modulator and possibly also MIDI interface, and room for internal extra disk and hard drives, though a new 16-bit Paula chip for enhanced sound is also on the cards.

Commodore are well aware that to compete with the growing popularity of games consoles, they have to build on the marketing of the Amiga as a real computer and not just a games machine.

It has already been suggested that a bundle, much like the successful Cartoon Classics pack, with its appeal to a younger, Bart Simpson-watching audience, is unlikely to reoccur.

Slipping a newer and more sophisticated but still very affordable machine into the range would certainly make sense in these terms. It could be expected to be bundled with some of the more serious software and targeted at parents, building on the Amiga's strength as a family machine.

Enhanced sound via a new Paula chip and a MIDI interface would also fit in with Commodore's current thinking. The Atari ST was once the preferred option for musicians with computers, simply because it had been sold with a MIDI interface built in from the start.

The ST is, however, rapidly beginning to look like a dying machine and the music industry is beginning to catch on to the appeal of the Amiga as a low-cost platform. Commodore are also in the process of planning a marketing campaign targeted carefully towards it use in music.

Whatever the specification of the new machine, Commodore are decided that the price of the A500 will not drop. The new machine is expected to join it on the shelves in the late summer.

Ocean anti-piracy plan flops

The anti-piracy 'dongle' included with Ocean's game *Robocop 3* and intended to prevent dongle-less pirate copies from being played has become a spectacular failure. A cracked version of the game which plays fine without the dongle was received by **Amiga Format** in the post only days after the game's release.

Comments by Ocean's Software Director Gary Bracey, speaking to our sister magazine *Amiga Power*, reveal the cost of the exercise. "We evaluated the whole dongle idea along with a number of other software houses, but nobody seemed very keen to put serious resources into it, so in the end we decided to put our money where our mouths were".

Ocean claim that the increased £35 price of *Robocop 3* does not include the buyer paying for the dongle's development. "We've done our bit, done something positive about piracy without passing the cost on to the consumer."

Copy protection is not necessarily aimed at the crackers so much as to discourage the casual copyist. "Though it was grating that you could download the entire game from bulletin boards within two weeks of the game going on sale, I think we can safely say that it won't be pirated by the man in the street" says Bracey. In which case you might not imagine that the cracking of the dongle would be such a disaster. So will they use the dongle idea again? "We know how they got past the *Robocop* one and we can make sure that they can't do exactly the same thing again, but the way I feel at the moment is that someone else can try it next time."



Robocop fails to quash the perpetrators behind software piracy. Ocean say it's someone else's turn now...

Editor's Opinion

Tell us what you really think!



Amiga Format **may well be the best-selling computer magazine in Britain, but that doesn't mean we're complacent; it doesn't mean the magazine is perfect; and it doesn't mean you have to accept it as it is.**

We've worked very hard to fine-tune the formula over the last couple of years and the magazine is constantly changing, we hope for the better. But in the final reckoning it's you we are here to please: so it must be you who decides what should be in the magazine.

Which, of course, means we need your co-operation. One very important feature of this month's *Amiga Format* is the massive Reader Survey and if you can take a few minutes to fill it in and send it to us (it's a Freepost address) we'd be very grateful.

We're not just looking for your comments on the magazine: we're also asking you to provide us with a lot of information about yourself. The reasons for this are explained in some detail at the start of the questionnaire and I think you'll find they make sense so please, if you can, do take the time and trouble to answer all the questions.

The information we gain this way is extremely useful to us, and we do use it to guide the development of the magazine, ie, how to structure are regular features and columns. The last questionnaire that we did was way back in February 1991 and we believe the average *Amiga Format* reader has probably changed quite a substantial amount since then.

At the time, for example, 68 per cent of readers had expanded memory, a figure which we reckon will probably have gone up a lot. Only 10per cent of you had hard drives, and I reckon that figure will probably have gone up a bit too. Knowing this sort of thing tells us how ambitious we can be with Coverdisk programs and what reviews will appeal most.

But perhaps most important of all is the way we can tailor the magazine to your tastes. our last survey revealed that the least popular section was music, so our regular music coverage was dropped to be replaced by occasional reviews and tutorials. the most popular thing was tips, so we've since expanded Gamebusters and Workbench and added the regular Helping Hand and Answerfile sections to make more of tips.

We see what we do in terms of three core concepts: news, reviews and advice. You want to know what's new on the Amiga scene, and *Amiga Format* has consistently brought you the newest stuff first, with exclusives on CDTV, the untimely arrival of the A500 Plus and *Deluxe Paint IV* are among some of our many triumphs of last year. You want to know how good stuff is, and *Amiga Format's* reviews have been voted as the ones most relied upon by the computer trade for two years running. You want to know what to do if you get stuck, so we answer your questions in the advice pages. And you want to know how to do new things with your Amiga, which is why we do so many 'how to...' features like the current one on animation. Oh, and we hope the magazine's a good read, too!

If you think we've got the right ideas and are doing it properly, then tell us. But if you've got any ideas about how we could make the magazine more appealing, also tell us! Either way, please try to fill in the questionnaire: and we'll try to give you the mag that you want.

CD-ROM drive to be launched at Amiga Shopper Show

The UK launch to the public of the A570 CD-ROM drive (previously known as the A690) will take place at the Amiga Shopper Show at Wembley in May.



Commodore will have a major presence at the show organised by our sister magazine, and will not be showing the CD drive anywhere else, so this will be your first and only chance to try it out before it hits the shops. Meanwhile many other major manufacturers, including printer firm Citizen and US hardware giants Supra and GVP, have confirmed that they will be attending the show.

GVP will be showing the new ultra-compact PC emulator to fit inside the HD8 hard drive, while Scottish digitiser manufacturers Rombo will be demonstrating the capabilities of their Take 2 animation system. Cortex, Gasteiner and WTS will be displaying their latest ranges of hardware and leading music distributors Zone will be making quite a noise with the new SuperJam.

Most exciting of all (they exaggerated), Amiga Format will no doubt be putting in a celebrity appearance: and perhaps putting ourselves in line for you to ask hard questions. There should also be a decent games element to the show, even though Amiga Shopper pretends not to like games at all!

The Amiga Shopper Show will take place from Thursday May 15 to Sunday May 17 at Wembley. Entrance on the day will be £6 adult and £4 under-14s, but you can save money by booking in advance on the hotline number; 051-356 5085.

Whatever happened to Mirrorsoft?



An aptly titled Mirrorsoft classic game. Unfortunately those who bought the game, and have a faulty disk, now have nowhere to turn.

Mirrorsoft, who were the publishers of such recent classic games as *Mega-lo-Mania* and *First Samurai* (both Format Gold winners), went into liquidation just before Christmas. This came as a big surprise to the company's employees who believed that Mirrorsoft was in sound financial shape despite the Robert Maxwell scandal, but it seems that even a healthy company can be dragged down when a large gentleman drowns. Mirrorsoft was, directly or indirectly, a Maxwell company.

While most of the programs owned by the company will now be sold off to other companies, the closing of the company has left many frustrated gameplayers out there high and dry if they were expecting replacements for faulty disks or the like. Unfortunately, as things stand currently there is nothing anyone can do to help: no-one is legally liable for Mirrorsoft's debts.

Amiga Format blames the government.

0Amiga Format offers free Vista accelerator support

This month's ***Amiga Format*** Collection program *Vista* has one small snag if you happen to own a faster processor or accelerator card: it won't work. This is because we rewrote the program specially for A500 Plus owners, so we didn't have room on the disk for the accelerator version too.

Still, as they say, don't panic! If you own an accelerator just send us back your *Vista* disk (in a stout cardboard envelope, preferably) and we will send it back to you with the accelerator version on, free and for no money! The address is as follows: Faster Vista, ***Amiga Format***, 30 Monmouth Street, Bath BA1 2BW.

New Vista emerges

There's hell of a lot of excitement about the latest release of *VistaPro*, the heavyweight upgrade to this month's ***Amiga Format*** Collection program. *VistaPro*, which acclaimed sci-fi writer Arthur C Clarke described as "a fantastic program", is soon to be available in its version 2 incarnation. It will include fractal trees and improved colour among as well as other new features. It needs 3Mb of RAM, but for that extra memory it's going to look astonishing: expect a full review next issue.

HB Marketing 0753 686000



Amiga Format **will not leave anyone out, not even souped-up Amiga owners. If that includes you then send in for your free *Vista* disk.**

PC compatibility gets competitive

The competition among PC bridgeboards and emulators looks set fair to get very competitive very quickly, with a whole range of new boards on the way. Commodore are expected to announce their new 386 bridgeboard soon, and a consequent drop in price of the 286 and lower versions should follow over the next couple of months.

GVP are about to launch their 286 PC emulator on a tiny card that will fit inside their HD-8+ hard drive for the Amiga 500. It's tiny and it has the advantage of not invalidating your warranty (you don't have to take the Amiga apart to plug it in) and it will cost £300.

Meanwhile we can exclusively reveal that Vortex, originators of the ATOnce card, are expected to launch a 16 MHz 386 PC emulator very soon indeed. Details are yet to emerge, but the price is expected to be ludicrously competitive.

New versions of the established Bitcon PC Powerboard and Vortex ATOnce emulator for the A500 Plus are on the way too, and we'll be taking a look at the whole field of PC emulation in about two issues' time.

Software houses commit to "dual format" with CDTV

With the imminent release of the Amiga CD-ROM drive, publishers who were previously wary of CD seem to be willing to commit themselves to releasing new titles on disk or compact disc.

Mark Lewis, managing director of Electronic Arts, comments "Dual formatting will become a cost-effective way to reach both markets. We are currently looking at releasing both our educational and 'edutainment' software on CD."

Amiga Format has always felt somewhat wary about the policy of publishers converting old games to CD, because we believed it was underuse of a CD which can hold 650Mb of data to slap a 500K game onto it. However, if the latest game is available on CD at the same price as the disk version, the computer user is not losing, so we feel it could be a positive step.

Certainly, if software houses can encourage people to buy their games on CD they can expect to see a long-term benefit as piracy declines. If there's any justice in the world this might mean a steady decline in software prices in the long-term.

In brief...

New Horizons' 512K entry-level word processor *QuickWrite* is about to be updated to version 1.1. New features on what is already an excellent little no-frills WP system will include timed autosave, a 3D interface look in line with Workbench 2 and Macro and A-REXX compatibility.

The Amiga CDTV is to go on sale at more branches of high-street retailer Dixons, bringing the number of Dixons stores selling the machine from 36 to 100 nationwide. This is due to customer demand.

A recent press release from Commodore shows that Amigas are currently in use designing patterns for carpets, controlling power stations, controlling stock at a wine merchant, displaying Lucas's car electrical equipment at flashy car shows, training policemen in Cheshire and teaching policemen elsewhere how to control crowds.



The latest releases from Virgin should shake up the CD software scene. I bet they drink Carling Black Label...



...Sir Ranulph Fiennes probably does, and you can find out in this interactive adventure of his North Pole expedition.

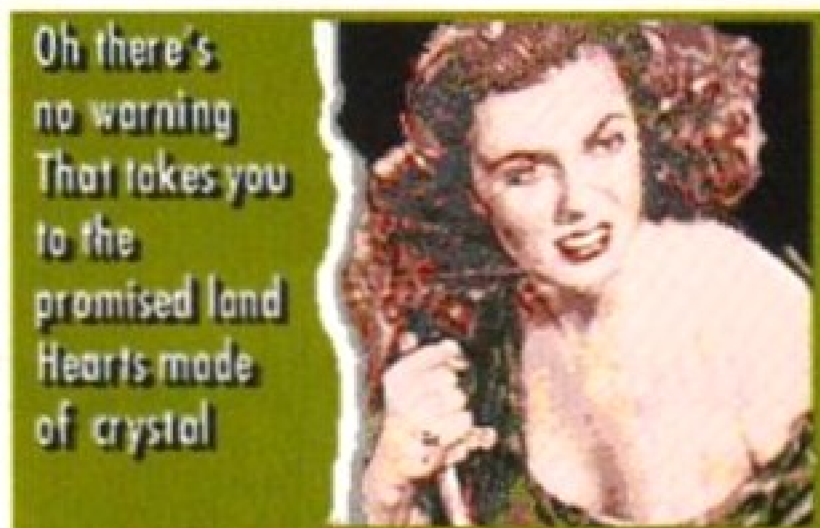
Virgin go CDTV

Three new CDTV releases are expected very soon from Virgin's Multimedia department, two of which are expected to be real groundbreakers. The first up to be released is *Spirit of Excalibur*, pretty much a straight Amiga game. It's an Arthurian adventure, featuring enough graphics data for about three Amiga discs as well as a full hi-fi audio soundtrack.

More excitingly original is the North Polar Expedition, the CDTV version of which has been recreated from Virgin's earlier and much-praised CD-ROM version. It's the story of Sir Ranulph Fiennes' expedition to the North Pole, recorded during the actual expedition and presented as an interactive adventure. It's not a game, however: it's aimed primarily at educational use and looks likely to be very exciting indeed.

Last but by no means least is the intriguing new music teaching system *Musicolor*. Based on the avant garde theories of American music expert Candida Toobin, it aims to teach proper music notation and correct musical construction by the use of as many visual clues as possible, particularly colour. If it's half as effective as it promises to be, the results should be immediately satisfying.

Amiga CD leads in new hi-fi technology



Another new exciting idea for CDTV and would be A6(5)90 owners...



CDs with their very own graphics and lyrics: you can SingalongaLou or...



...experience the Purple Haze with all your favourite Seventies icons.

Two exciting new developments in hi-fi CDs are currently available more or less exclusively to Amiga CDTV owners. The first is CD+Graphics, in which audio is accompanied by some picture data: the second is CD-MIDI, in which audio is accompanied by MIDI data.

Both systems have been pioneered by music publishers Warner Brothers. Currently, there are only a few titles available, but the list is growing all the time.

CD+G or CD+Graphics discs are essentially just normal hi-fi audio discs and can be played on any CD player. However, with certain kinds of high-end CD players you can also get a video output from these discs and feed it to your TV.

The data available for pictures is limited on these discs, but it's enough to do some quite competent images that scroll or flick, and is ideal for printing the lyrics up on screen. Whether or not it catches on in the long term remains to be seen, but the effect is certainly intriguing.

Amiga CDTV owners have one of the few kinds of CD players currently available that can display these discs. Titles released to date may be hard to get hold of in the UK - they all originate in the US and some are strictly back catalogue material over there - so you may have to order them if you want to check some out. All are labelled on the cover to mark them out as discs with graphics.

The newest thing in hi-fi audio is CD+MIDI disc. There is, as far as we are aware, currently only one experimental recording available in this format: *George Gershwin's Rhapsody in Blue*.

The CD+MIDI disc includes MIDI files as well as audio tracks and currently the Amiga CDTV is the only machine that can make full use of them. The standard MIDI data can be used to play your MIDI keyboard live in your home via the CDTV's MIDI interface.

It's an exciting concept that has all sorts of implications for the future: imagine if as well as listening to Madonna's latest album you could also download and play around with studio MIDI recordings of the songs. Much fun. The *Gershwin* disc is actually laid out as a kind of MIDI tutorial, with a narrator explaining some of the ideas before you listen to the MIDI-origi-

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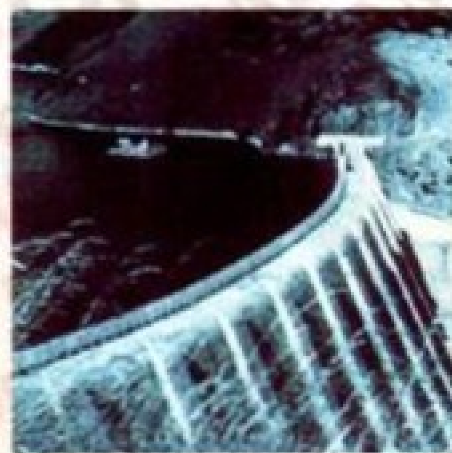
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Amiga Software --- Games marked (NOP) will not work on the AMIGA A500 PLUS.

Latest Amigas include Kickstart 2 and have 1 meg RAM built in. Games marked (NOP) are not compatible with the new A500 PLUS machines.

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Th-th-th- That's not all, Folks!

Animation is one of the best things you can do with your computer. It can develop into an absorbing and satisfying obsession, it makes the best use of all the many things the Amiga is best at: and yet it's fun, it's simple and it's cheap to get started with. **Damien Noonan** explains the ideas and the techniques behind the ideal use for your Amiga...

THE AMIGA IS just made for animation. Like Terminators and killing, animation is what the Amiga does: it's all the Amiga does. It's not just that the Amiga makes it easy and cheap for creating colourful moving graphics and combining it with sampled sound effects and music. Nope. It goes deeper than that.

The Amiga's main purpose in life is what it's putting on the screen and pushing out of the speakers. Like all computers, the Amiga's whole structure is based around that monitor: a screen across which images flicker at the rate of one every twenty-fifth of a second, even if nothing on the screen appears to be moving.

Monitors are like TV, and TV is like film: moving pictures which depend for their illusion of fluidity on the fact that once an image is changing faster than about 10 times a second, the human eye stops noticing the individual changes and sees only movement...

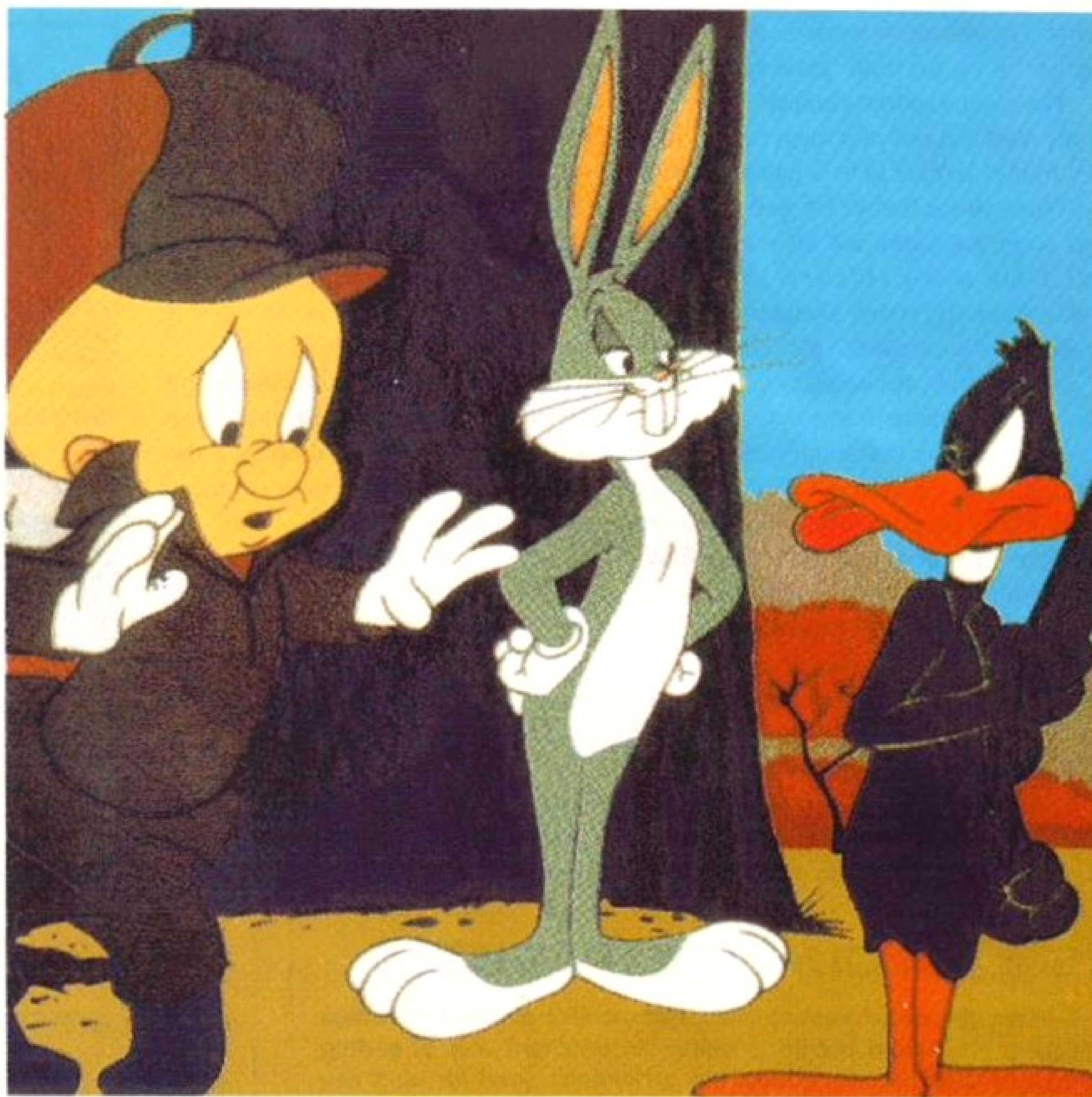
The first 'movie' is believed to have been made by lightbulb inventor Thomas Edison in 1884, but the Victorians had already come up with the idea of the moving cartoon image in the form of the kineitoscope, a rotating wheel with slots through which you could glimpse a primitive animation. Sooner or later, someone was bound to transfer the moving drawing to movie film and invent the animated cartoon.

The simplest form of animation – and, yes, it is safe to try this at home, kids! – is the flip-book. Get a small note-book, then draw a series of pictures breaking a movement down into lots of small steps, with one picture on each page. Then flip through it rapidly with your thumb. No-one knows how old the idea is, but it worked well enough to keep me entertained at the age of seven – and probably Walt Disney, too – and the basic technique of animation is called 'page-flipping' to this day.

The first animated movie appeared in 1924 and starred Felix the Cat, and the basic animation technique has hardly changed. Film runs at 24 frames per second, each frame on a film being a separate picture, like a huge long string of 35mm slide transparencies. Once science had discovered with live actors that real movement could be broken down into 24 steps per second, which when replayed would look very real, there was no reason not to turn the whole thing on its head: draw 24 images per second which change slightly and then you've got the illusion of movement.

Since those days, there have only been two big changes. Felix only appeared in black-and-white, as did his famous rival Mickey Mouse a few years later: but when Disney's 1928 *Snow White* animation went colour, it brought with it a new set of techniques. And as the pace of Twentieth Century technology speeded up, a thing called television appeared, bringing a newer, faster 25-frames-per-second standard.

So think about it. You've got a screen sat there in front of you jittering away at 25 frames per second: it wants to move! You've almost certainly got a copy of Deluxe Paint III, probably the most widely-owned program on any home computer in the UK and the best animation tool for beginners that exists. You've got no real excuse – get into motion!



Years ago you would only expect big animation companies like Warner Bros to produce classic cartoons with characters like Messrs Fudd, Bunny and Duck. But that was then and this is now, because with your Amiga and a paint package, like *Deluxe Paint*, you can produce great animations on a par with ole Bugs himself.

ERIC SCHWARTZ – SOMETHING TO AIM AT!

Although Eric Schwartz, an American art student living in Ohio, is only 20, he's already a world-famous Amiga animator. His animations are technically quite simple, but what he does very well is create lifelike movement, expressions and character. Because the Amiga makes the technical aspects pretty straightforward, you too could be producing cartoons like Eric's with just a little practice.



Fans of the PD pages of *Amiga Format* will be no stranger to Eric Schwartz's burlesque Wily Coyote.



Schwartz uses *Disney's Animation Studio* and *MovieSetter* to create the likes of *At the Movies 2*.

Where to start: the animator's techniques...

Here's an in-depth look at how traditional animation works, which will also give you an idea of how Amiga programs have adapted these techniques.

TRADITIONAL ANIMATION

The traditional way of animating full-colour cartoons like a Walt Disney movie or a Looney Toons short is called 'cel animation'. It's named after the see-through plastic film or 'cel' on which each character is painted.

A character like Bugs Bunny will start life as a 'character sheet', a big piece of paper full of sketches by one of the top animators, showing the character in different poses and expressions, with notes on how to draw him.

Once the story is written and the sound is organised (see Page 38) the real work starts. The animators work on thin paper called 'onion skin' so that they can see their picture for the previous frame while drawing the latest one.

The most important animators will only draw 'key frames', the important poses at the start and end of a movement. Then the rest of the movement between the two key frames is filled in by a junior animator who is known as an 'in-betweener'.

When all the frames for a sequence are ready, they are taken away and filmed. At this stage the fames are all rough black-and-white line drawings, so this stage is called 'line-testing'. It's there to make sure everything is moving properly and looks right. Similarly, rough sketches of the background are included in the line test to make sure the composition of each frame is right.

If all is well, the animators' sketches are taken to the Ink and Paint department. Here each character frame is traced onto cel, the colour filled in and the final crisp, colourful cartoon image appears. Meanwhile, backgrounds are painted up by a specialised artist. These don't need to be on cel and, because they don't have to change every frame, they can usually have a lot more work put in.

Then the sequence is ready to be filmed. The movie camera is attached to a stand so it points downwards. Pegs are in place and holes are punched in cels and backgrounds so they can be carefully positioned on the pegs and held in place.

Each frame will have a background, plus any number of layers of cels on top: cels for the main characters, for other characters, for moving 'special effects' such as rain, smoke or explosions. The cels are referred to by level numbers: level one is the layer next to the background.

When they are all in place, the frame can be shot by the camera and it's time to take all the cels off and build the next frame. And, of course, if a character doesn't move his cel can be left in place for the next frame.

ADD A DIGITISER AND GET SOME NEW OPTIONS!

A video digitiser is basically a box that plugs into your Amiga and can convert the signal from a video camera into an IFF picture. And this can give you all sorts of endless possibilities…

INK-ON-PAPER ANIMATION AND LINE-TESTING



Here's part of a hand-drawn animation that's about to be *DPainted.*

There's no reason why you shouldn't draw your animation on paper and then digitise it in frame by frame. You can then animate it and touch it up in *Deluxe Paint*. Professional studios use this method for 'line-testing', checking a rough version to see how it animates. There's also a new animation package just out called *Take 2* that uses this method: read the review on Page 120. Effectively, what you're doing is using the Amiga instead of a stop-frame video camera.

CLAYMATION AND MODELS

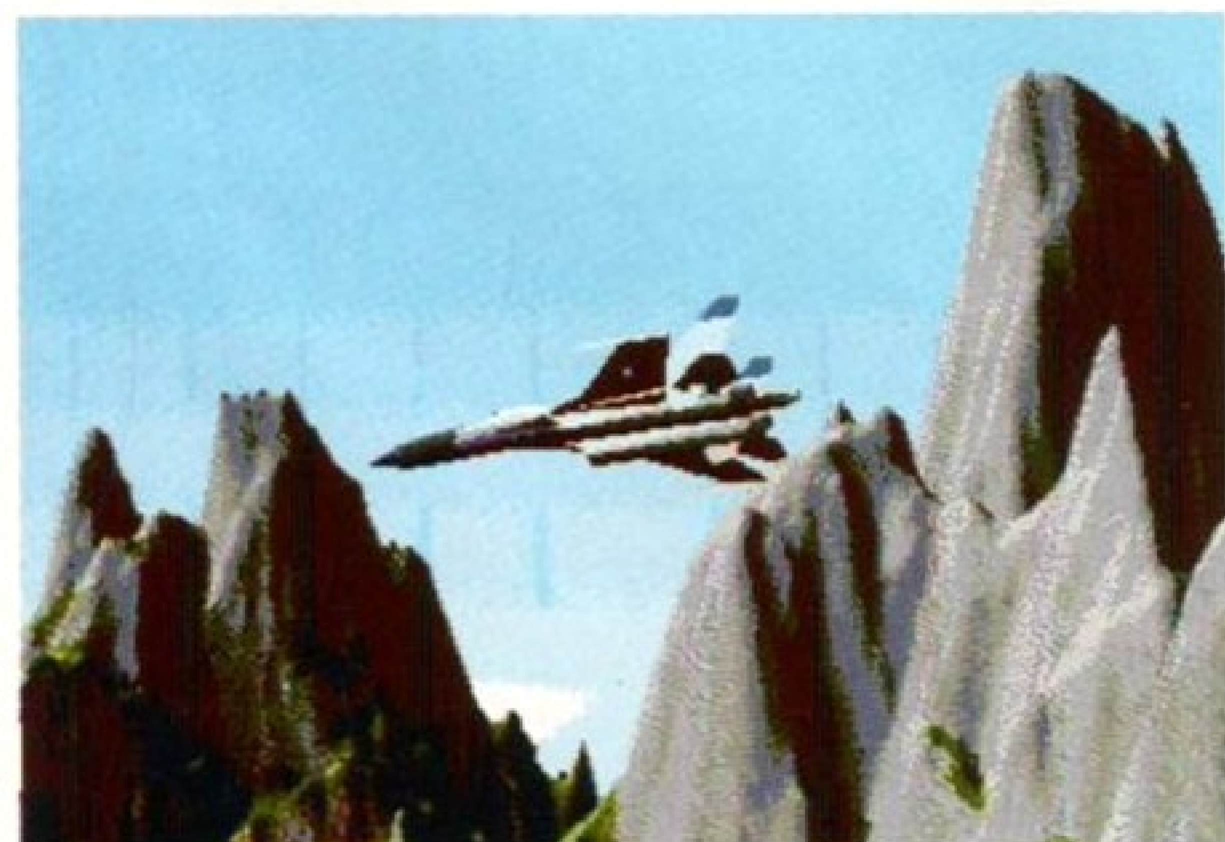


You could try the Aardman method – Claymation: it's very controllable.

The technique of 'Claymation' used so successfully by *Trapdoor* and Aardman's *Creature Comforts* is very simple and you can do it on your Amiga. All they do is build plasticine models and move them slightly from frame to frame. They use either a movie camera or a stop-frame video recorder: an expensive kind of VCR that can record one frame at a time. You can use your Amiga and digitiser to grab one frame at a time instead.

BACKGROUNDS WITH VISTA !

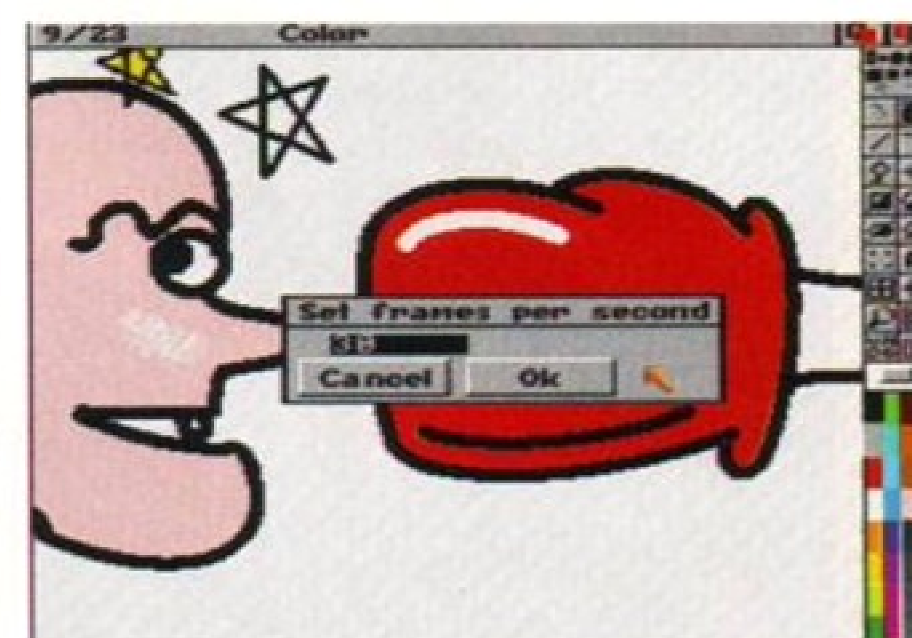
A scene generator such as Vista, this month's almost-free Amiga Format Collection program, makes an excellent way of getting backgrounds for animations. It's particularly good for stuff like aeroplane animations, where you would particularly want an aerial view of some country, but there are many other possibilities. Imagine if you created a river, but coloured it grey: you'd have a perfect road for a driving anim...



You need a dramatic background for your animation? Then look no further than the *Vista* disk on the cover of this very magazine.

ANIMATION TECHNIQUES ON THE AMIGA

There are a couple of tricks of the trade that you are bound to find useful in your own animations: here's a brief run-through.



By changing the frame rate in *Deluxe Paint* can drastically change the way an animation looks.

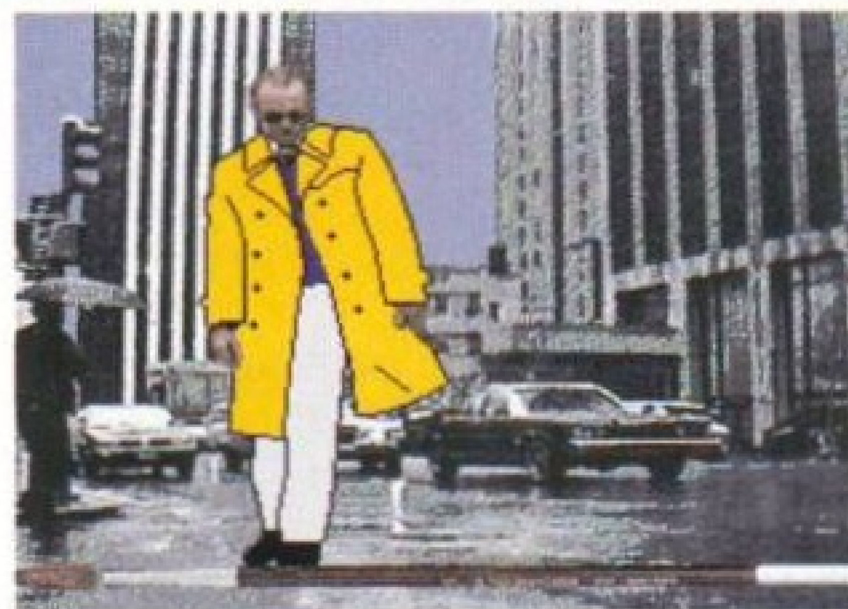
One very important choice that you have to make is how fast you want your frame rate to be. Movie film moves at 24 frames every second, television pictures change at the rate of 25 frames a second, so these are the two standards to work to.

Using the 'set rate' menu option in *Deluxe Paint* you can choose either of these or you can even go much quicker, but in practice you'll find that you'll actually want to go much slower. Animation with one new picture every frame (animation 'in ones', or full animation) is actually much less common nowadays than animation that holds each drawing for two frames (animation 'in twos', or partial animation).

This means that if you set the frame rate to 12 per second, you're creating animations that are just as effective as the professional stuff: and you can actually get away with as little as eight frames per second.

Models are also useful for animation, either just as raw material for a more realistic picture or in their own right. The only thing that is not really considered to be animation at all is puppets, because they were moving in the first place (animation is considered to be something that moves on film, but not in real life).

CUT-OUTS, COLLAGES AND PHOTO-MONTAGES



The *Deluxe Paint IV* animated character has a brush with danger. Ha not very ha.

A digitiser is an excellent way of getting raw material. You can digitise pictures from magazines, books or even the telly (if your digitiser works in 'real time).

A good example is the demo animation that comes with *Deluxe Paint IV*. You could also imitate the Monty Python style of cut-outs, or at a simpler level do the kind of stuff you see on *Rolf Harris's Cartoon Time*, with simple paper shapes making up your animation (a good one for younger kids, parents!)

LIVE ACTION AND ROTOSCOPING



Yes this piece of animation in *Prince of Persia* was based on real life movements.

If you use a digitiser such as Rombo's VIDI-Amiga, you can grab a series of frames from live action. This has much potential: you could combine real people into an animation (we knocked up a good imitation of the *GamesMaster* from the TV programme of the same name) or you can use it for what's known as 'rotoscoping'.

Rotoscoping means drawing an animation over live action, so that it looks like a cartoon but moves more realistically. It was used notably in the cartoon film *Lord of the Rings* and was well employed in the game *Prince of Persia*, where the game's designer took pictures of his brother jumping around the flat and drew the animation for the main character based on that!

CREDIT WHERE IT'S DUE

We are indebted to Stan Hayward, script writer for the Henry's Cat series and an Amiga animator himself, for his many ideas on character animation. Stan is also preparing a CDTV disc on animation, in co-operation with Ted Rockley, whom we thank for the Walk Cycle on Page 36. The PD disks for the Walker demo, Eric Schwartz's animations and Tobias Richter's Landing demo can be obtained from most good PD libraries, but ours were supplied by NBS (09383 529594). They're well worth a look if you haven't seen them.



This rather complex looking effect, which is achieved in *Disney Animation Studio*, is termed the 'onion skin'. It allows you to see what previous movements your character has made.

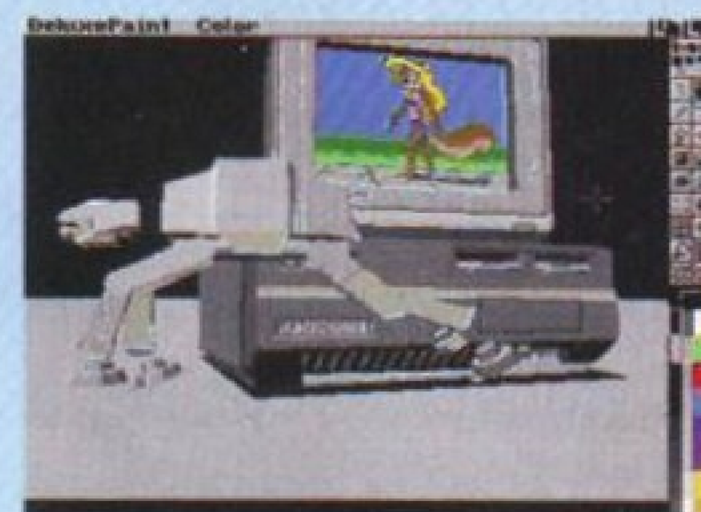
Another handy thing to use, if you're drawing everything, on-screen is the 'onion-skin' effect. This is a way of imitating the way you can see your previous drawing through thin tracing paper while you're working on a new frame.

Onion-skin is automatic in the *Disney Animation Studio*, and it's very useful. In *Deluxe Paint IV* there's a feature called light table, which works in a very similar way (it's named after tables of glass with a light underneath that animators use to make their paper more see-through). But you can also make your own onion-skin effect in *Deluxe Paint III* if you want. Here's how you do it...

When you've finished drawing your current frame, copy it to the next frame and move on. On the new frame, use the stencil and draw a solid block of pale grey over the screen so that you get a shadowy version of the image from the last frame. Now draw your new frame and the shadow acts as an excellent guide. Once you've finished the new frame you can stencil everything except the pale grey and paint out the shadow with your background colour. Clever but simple, eh?

Amiga animation programs

There are really only three animation packages that are used on the Amiga, and you've probably got one of them already! Here's how they compare...



If you bought your Amiga in a pack you've probably got a version of *DPaint*.

If you want to get into animation, the first point of call is *Deluxe Paint III* or *IV*, phone Electronic Arts (0753 49442) if you've an older version and want an upgrade). Most people will have a copy of one of these programs: if you've never used it for animation, shame on you!

The essence of *the Deluxe Paint* animation system is that you set a number of frames and each one can be displayed on screen in turn for you to draw in your animation. Important shortcuts to know are the number keys 1 and 2 for previous frame and next frame, and number key 4 for play.

Deluxe Paint imitates cel animation with the unique and original idea of the 'animbrush'. It's the same as a normal brush (you can pick up a part of the screen with a transparent background and stamp it down anywhere) but an animbrush changes each frame: so it makes it easy to pick up a series of pictures of, say, a character walking and stamp them down in order over a bunch of frames with a ready-drawn background. It's both flexible and clever, and you should go and learn how to use it right now.

Another important Amiga animation package is *MovieSetter* (around £50 Gold Disk via Silica 081-309 1111). It's old and it's always been ignored, but it's the package that Eric Schwartz has used for many of his most popular Amiga cartoons.

MoiveSetter also aims to give you an Amiga version of cel animation. Its way of working is actually very clever and simple: you use separate program to draw up or arrange the frames for your characters, then you use a kind of movie construction kit to place the cels over the backgrounds. A nice touch is that it's easy to create a scrolling background: and it's also easy to add sound effects in MoivieSetter.



The wonderful world of Disney is now at your fingertips.

Finally there's the *Disney Animation Studio* (£79 Disney via Silica 081-309 1111). This is designed purely and exclusively for doing line-drawn character animations, because it sticks rigidly to traditional Disney cel animation techniques.

It breaks down the animation process into three. You start with the Pencil Test (US term for line test) where you sketch up and animate your character as a line drawing. Then you move to the Exposure sheet, where you can decide how long each frame is displayed for, you can add sound effects and music, and you can repeat, cut or move bits of the animation. Then finally you move to Ink and Paint, where you colour in the finished animation.

Disney is fun and effective, but it's really only suited for character animation: it's a lot less powerful than *Deluxe Paint.* One advantage it has is that every frame of an animation can use a completely different palette of colours. It also saves animations in its own file format, which can be a pain: most programs use the standard ANIM file format pioneered by *DPaint.*

The basics of character animation

The most challenging and enjoyable area of animating is character animation, which basically covers anything in which an object, creature or person is animated to behave in a human-like way. Whether it's an Eric Schwartz aeroplane, a wily coyote or a postbox that comes to life doesn't really matter: there are a few basic techniques of exaggeration that you can use to make it seem more cartoony and lifelike.

ANTICIPATION

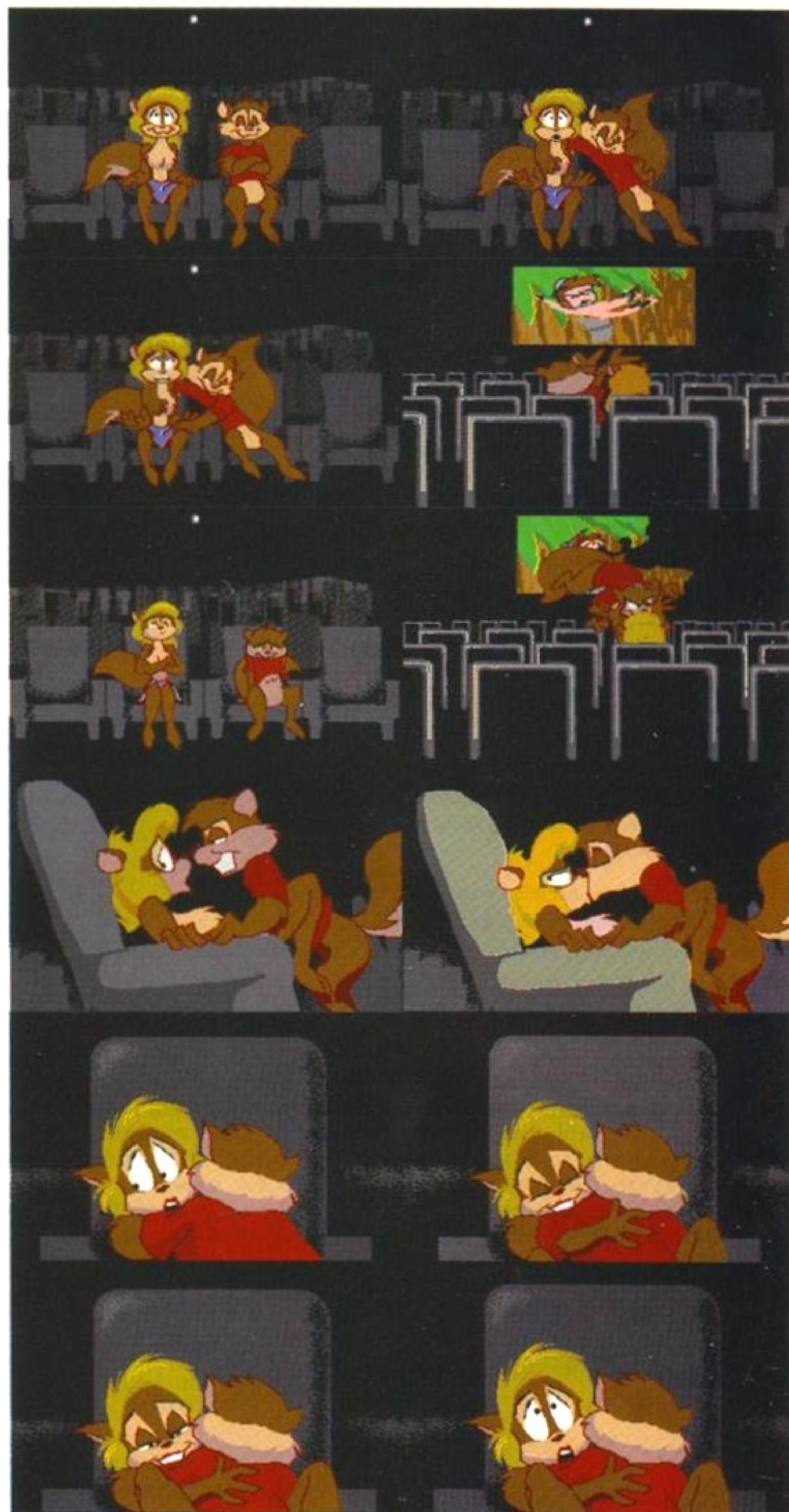
Nobody actually does this – or do they? It's the way a cartoon character will lift his elbows and a knee and pose before zipping off: you know it? A movement can have much more impact if you more or less warn people in advance that it is about to happen. Anticipation can also be a look or an expression.



ANTICIPATION: this is one of the most useful cartoon techniques. Prepare a character for motion.

THE ANTICIPATION CHEAT: you can actually skip the 'vanishing' movement if you've used a good anticipate.

The anticipation cheat: If you get a character to strike an anticipation pose, you can then vanish him with a little 'he's gone' trick like a puff of smoke. This gives the impression of rapid movement even if you haven't drawn it. A good sound effect helps immensely.



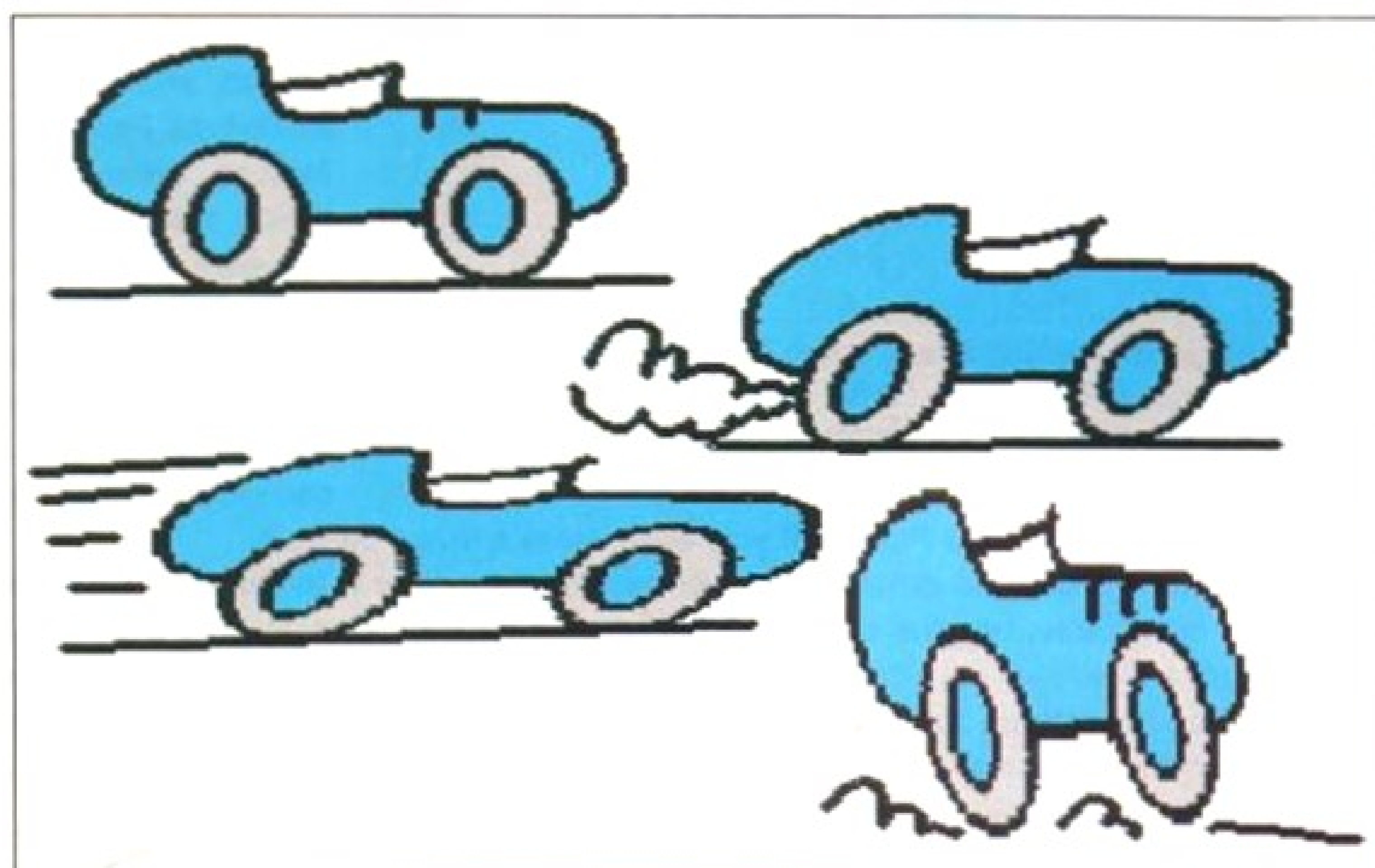
And here's how to do it well! Eric Schwartz's characters really do come alive: it's a combination of simple ideas you can pick up here plus a large degree of inspiration!

INERTIA (STRETCH) AND MOMENTUM (SQUASH)

When something starts moving, it has to overcome its inertia – its in-built tendency to want to stay still. If you're aware of this, it helps in animation of realistic things, like a spacecraft taking off: you'll want to take a few frames of acceleration as something gradually builds up to speed, not have it suddenly zip off at full pelt, so you'll want it to move very little at the start of a movement and much further as the movement goes on.

In character animation, this idea is heavily exaggerated: a character might skid and run on the spot, unable to get moving against his own weight: or you could use the 'pantomime horse' effect of the front starting off and the back end being left behind.

Equally, once something is moving it has a natural tendency not to want to stop. This can be used by making a character skid or concertina up when he, she or it is trying to come to a halt.



INERTIA AND MOMENTUM: when the car is at rest, its proportions are normal. As an anticipation action it squashes slightly, then as it tears away it stretches. When it has to screech to a halt it squashes up again.

Ian Botham's

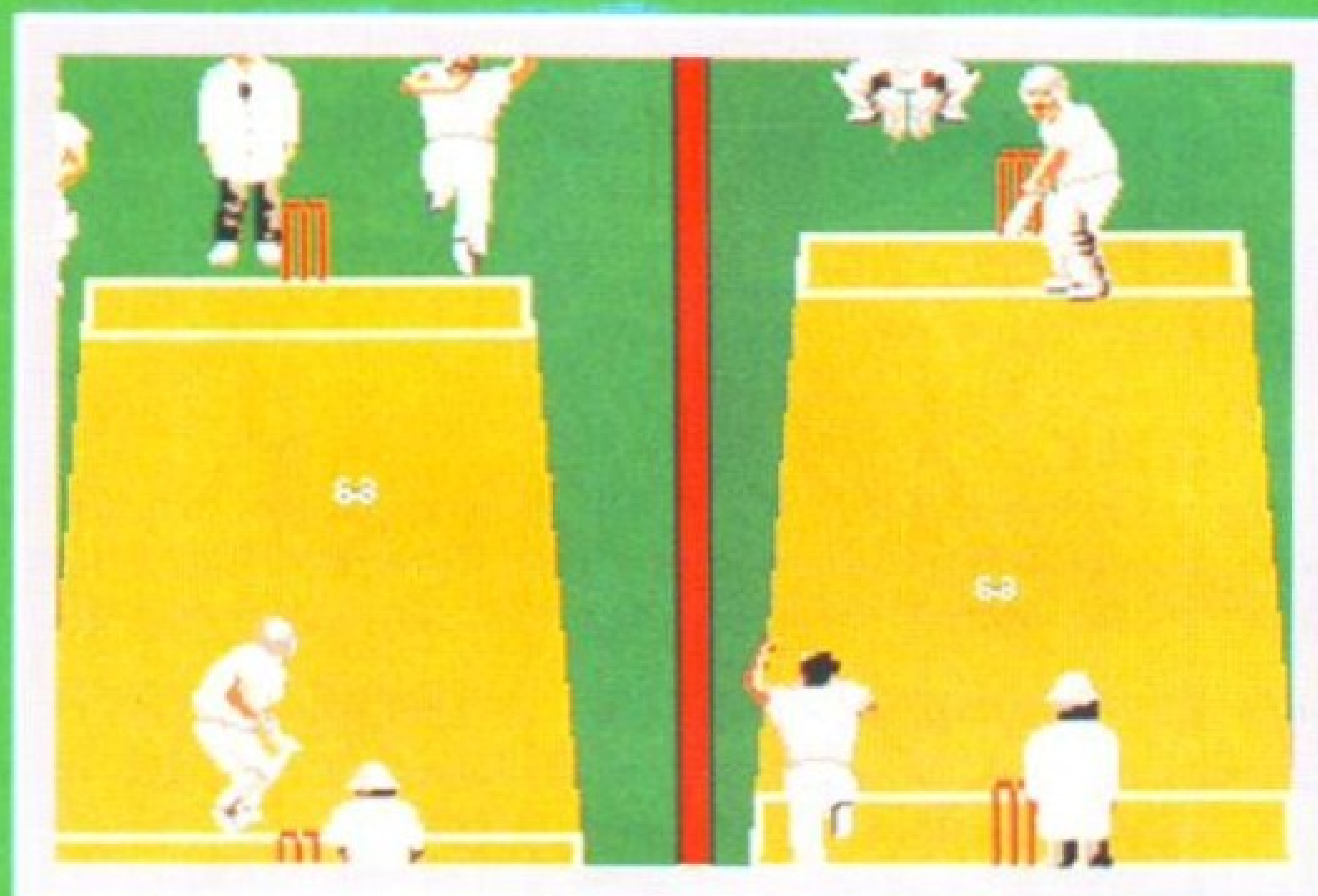
CRICKET

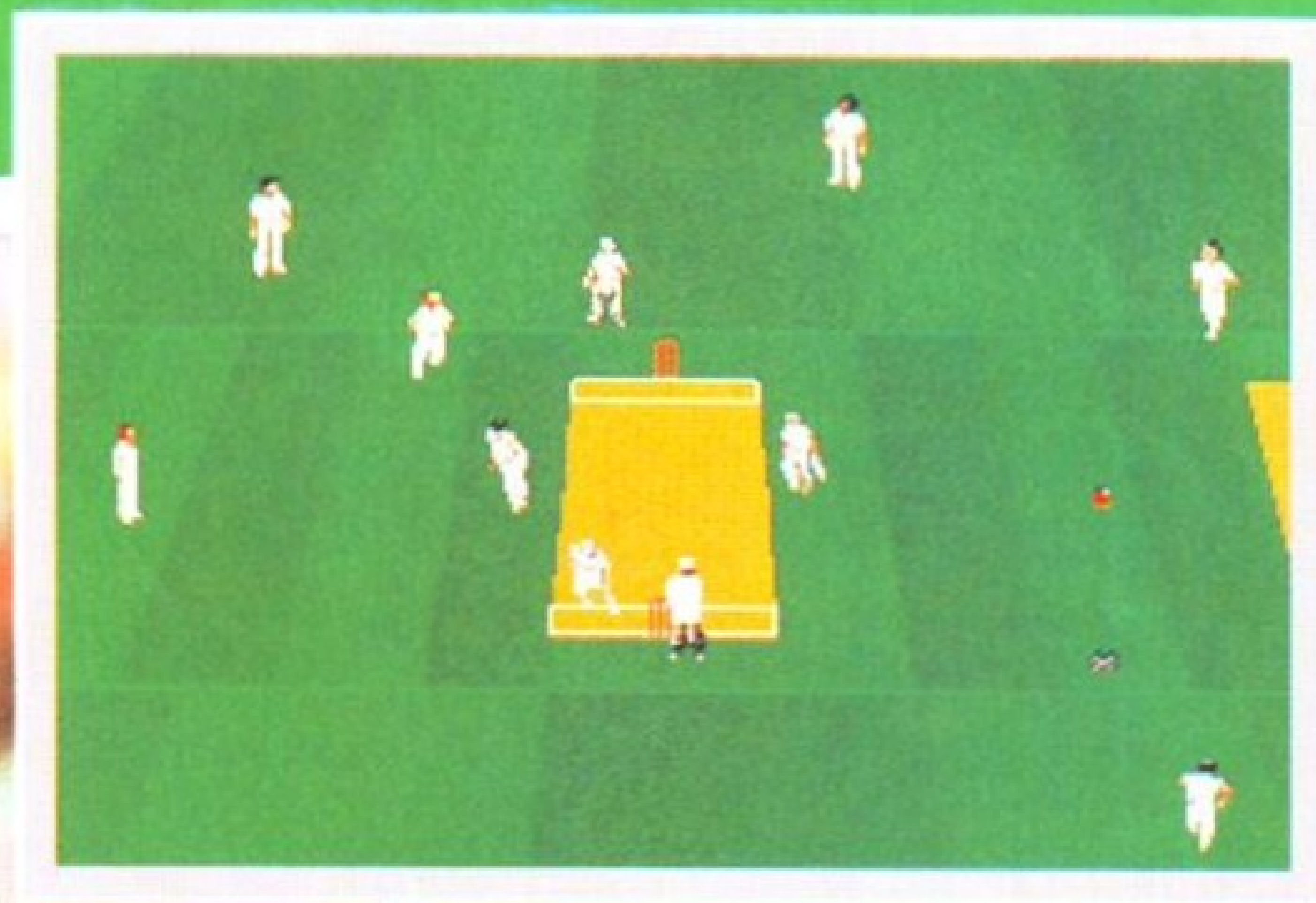
AVAILABLE FOR ATARI ST AMIGA & PC

Test your skills in this superb, action-packed cricket simulation designed by cricket enthusiasts, for cricket enthusiasts.

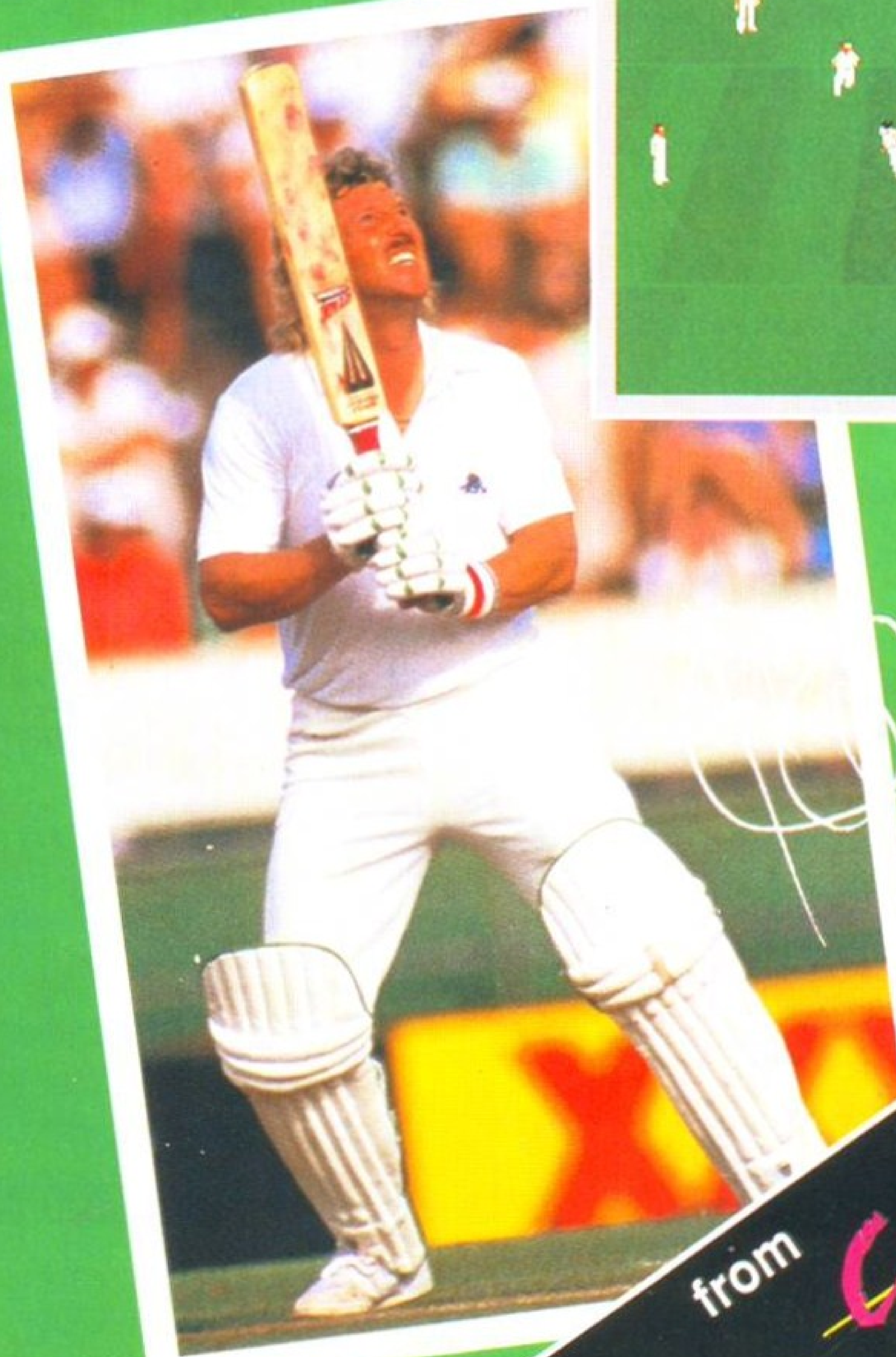
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- Two player mode or challenge the computer.
- Television camera views with action replay.
- Superb graphics and sound.
- Contend with the effects of wind direction and temperature.
- Features all the current international teams

No two matches ever the same!





CRICKET

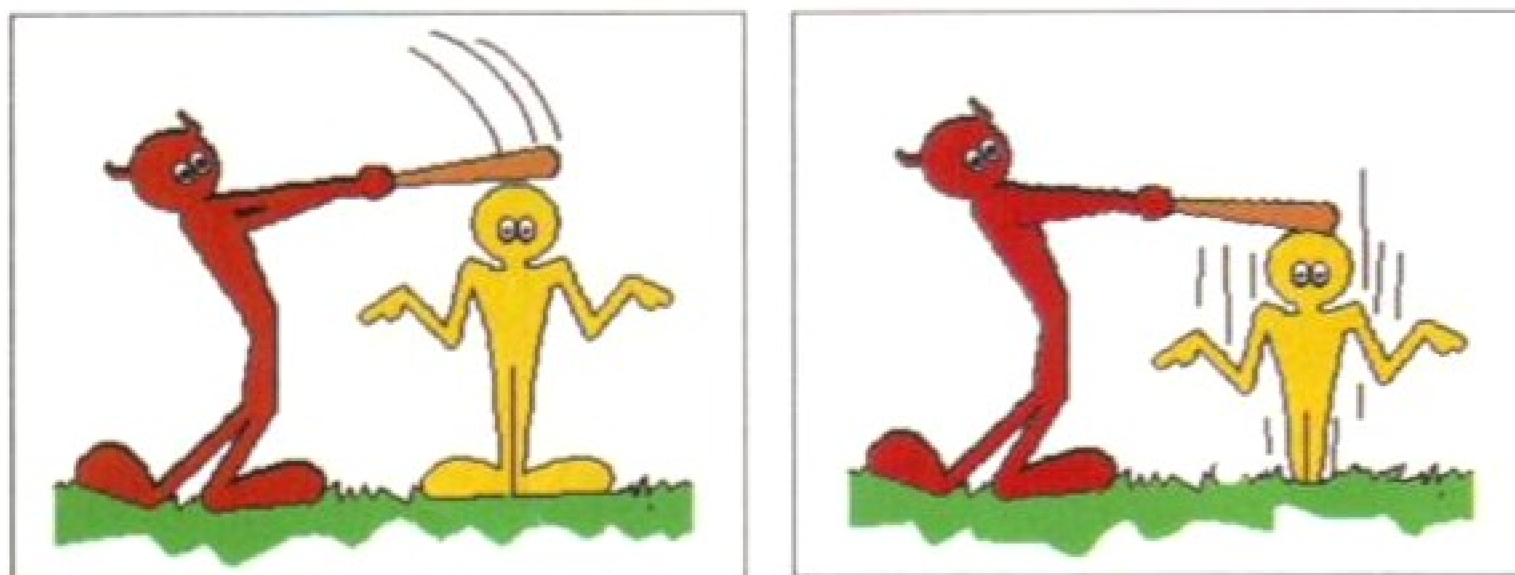


from Celebrity SOFTWARE

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Lonsdale House, Woodland Park
Colwyn Bay, LL29 7HA
Tel: 0492 531830
Fax: 0492 533612

CONSTITUTION

One of the key things to consider is what your character is made of, and let that determine how he behaves. It doesn't much matter whether this is consistent from scene to scene, but at any particular moment what happens will depend on what a character is made of.



What happens when a character gets hit on the head, if he's made of wood... ...but it might be very different if he were made of metal, rubber, concrete and so on. Think of examples: Tom and Jerry is good research!

WEIGHT

Particularly with inanimate objects that your character interacts with, it's very important to consider how much anything weighs, and do everything you can to bring that over. You can then use the inertia/momentum rules appropriately...

THE DISAPPEARING TRICK

If you want something to appear insubstantial, like smoke or a water drop, the best way is to make it shrink and vanish over a couple of frames.

THE EXAGGERATION RULE...

"Take it as far as you think you safely can: and then double it."

The classic example of cartooning is, for many an expert, the great Tex Avery's Looney Toons, where almost anything could be dramatically over-exaggerated. The development of the bulging eyes is a classic example.

THE WALK CYCLE

Many actions can be broken down into a simple set that are repeated over and over again. This is known as a 'cycle'. The classic example is the 'walk cycle', where the movements of the legs and hands as well as the up-and-down motion of the body are pretty crucial. If you know how to do a decent walk cycle you're well ahead, so here's a basic one for you to follow...

THE CLOSE-UP CHEAT

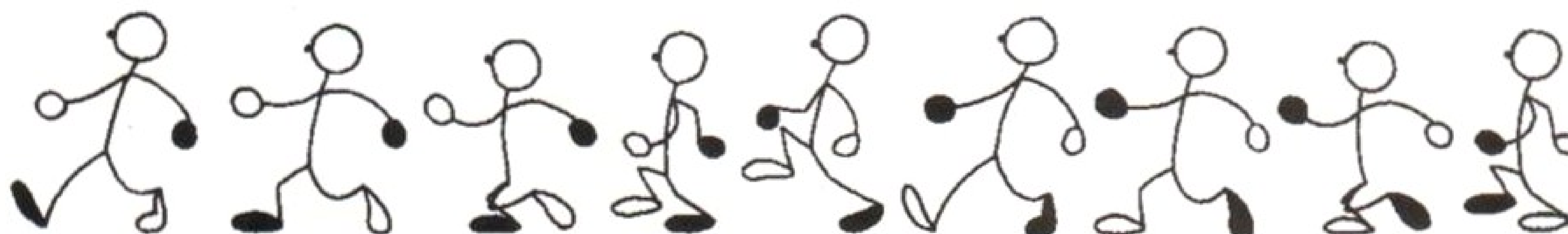
You can show a character in motion without having to draw a lot of the tricky bits if you close in on, say, head and shoulders. You can also show a character's reaction to an event taking place off-screen, especially if you use a good sound-effect, without having to draw it.

ZOOMING

It should be easy enough for you to zoom in and zoom out of a scene over a few frames, and it's a good way of moving to use the close-up cheat.

PANNING

Moving the background across the screen will make it look as if the camera is panning across. If you want, you could put a character doing a walk cycle on top of a moving background: this sort of thing is easy with *Deluxe Paint* animbrushes. Try panning so that the camera 'catches up' a moving figure.



One of the most important techniques to master is creating a realistic walking motion. It's one of many actions that can be done as a repeated 'cycle' of frames. If you use this 'walk cycle' as a template, you should find this simple enough to do.

IDEAS: THINGS THAT ONLY A COMPUTER CAN DO...

The computer hasn't really made an enormous impact on the world of animation. There's only one technique that's really distinctive and original, and that's the use of 3D modelling and ray-tracing packages.

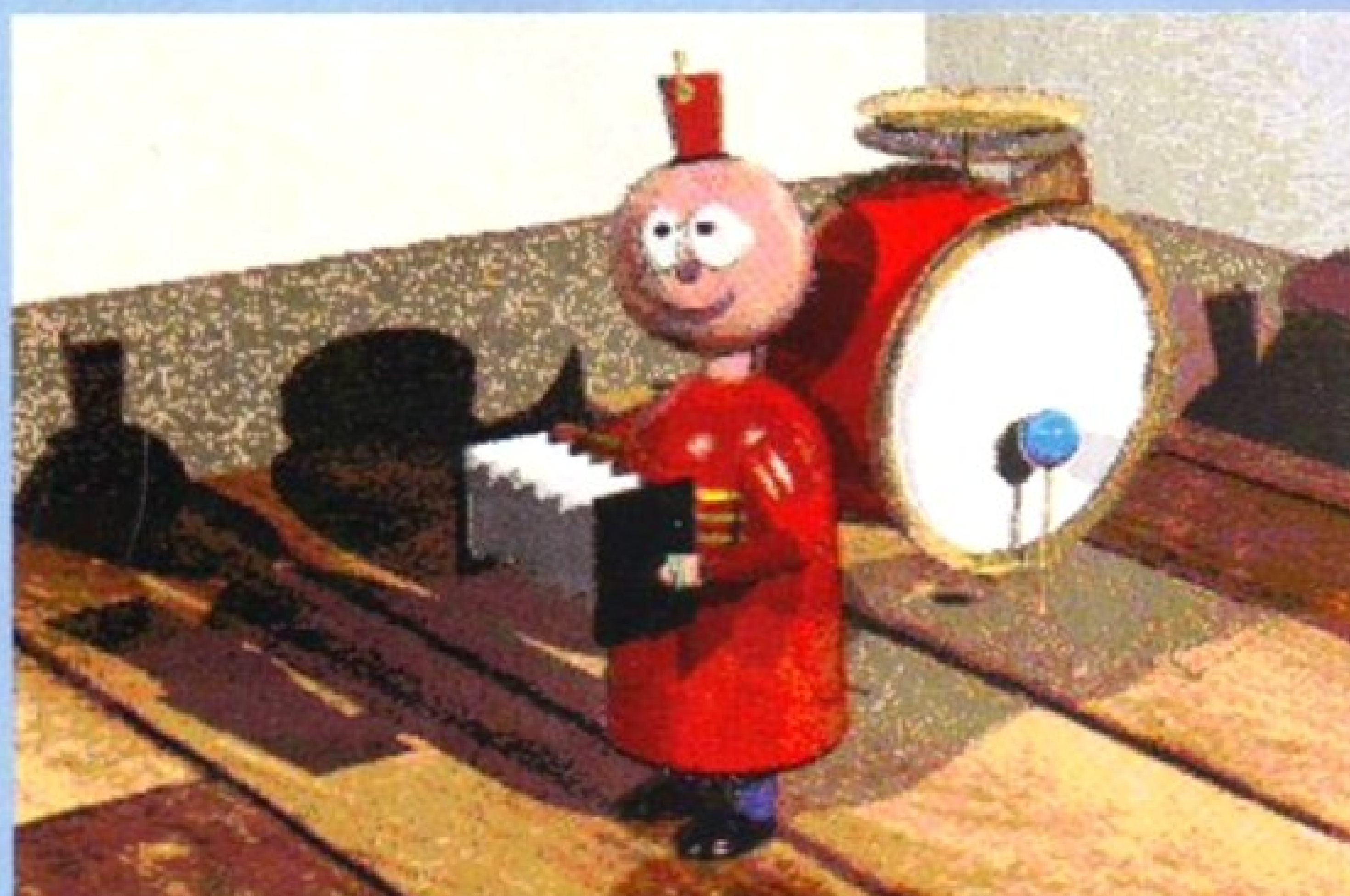
The best-known animator using these techniques is John Lassiter, creator of the Anglepoise Lamp animation and the famous Tin Toy. While reasonably witty, these are still very much seen by animation experts as being clever for the way they're done, but not really terribly interesting for any other reason.

Computer animation of this sort tends now to be used mainly in advertising – the Smarties and Fox's Classic biscuits adverts are good examples – but because it's an exclusively computer-originated look, it's very popular on the Amiga and in fact, some of the best examples of pure computer animation are Amiga demos.

Amiga 3D animation packages work by 'modelling' objects as sets of 3D coordinates and then 'rendering' them to give a pseudo-realistic look to the surfaces. While the process is very clever, using complex equations to judge how light bounces off objects giving supposedly realistic highlights and shadows, 3D ray-traced animations are still most commonly identified by the artificiality of their simple shapes and shiny, colourful objects.

All the same, 3D animation packages tend to make life very easy for the animator: most will let you design an object and then tell it where to move over a number of frames, leaving the computer to do the hard work of actually drawing all those frames.

In professional use, 3D computer animation is mostly used as a tool for special effects in live-action movies: and on the Amiga, 3D computer animation is used most effectively to imitate that kind of special effects, particularly in some excellent science fiction and space demos, such as the work of arch-*Star Trek* fan, the German Tobias Richter. You can get many of Tobias's demos through PD libraries.

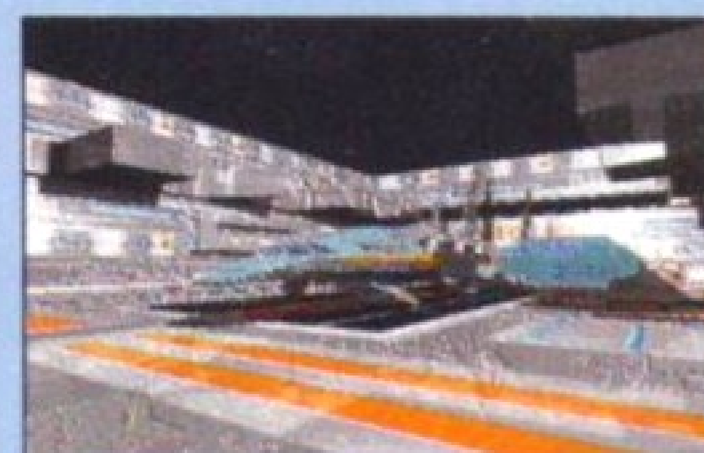


Computer animation has yet to overcome the stigma that it's all flash technique and no substance. Perhaps the most widely-accepted computer animator is John Lassiter, whose famous *Tin Toy* animation has just been honoured by an Amiga imitator.





The *Walker Demo II* is one of the best examples of computer animation.





Similarly, Tobias Richter's space epics bring real quality to the Amiga.

Adding sound to your animation

It makes all the difference if your animation has sound effects and possibly even music. Here are a few tips on how to create a soundtrack…

HOW TO GET YOUR SOUNDS…

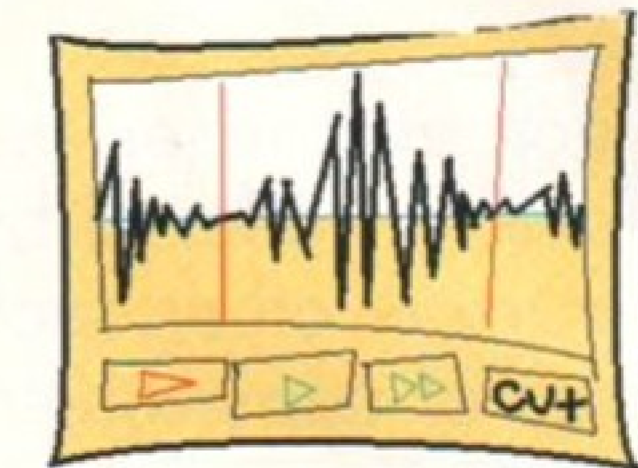


If you do a decent long animation and end up recording it onto video, you can always do the soundtrack by dubbing it onto the video tape itself. Even some home VCRs usually have an audio dub facility nowadays. But for the most part you will probably want to create something that you can run from the Amiga, so you'll be using various sound samples.



If you're not familiar with sampling, it's simple enough. All you do is attach a piece of sampling hardware to your Amiga and plug in either a microphone or a sound lead from your hi-fi, your video player or whatever. You're then ready to record your sounds.

The sampling software on your Amiga records sound by slicing it up into digital information, exactly like what's on a CD player. It's just as easy using a sampler as using a tape recorder, the only major difference being that you are recording directly into the computer's memory rather than onto any kind of tape.



When you've recorded a bit of sound you want, you can then use the sampling software to play around with it, cutting out bits you don't need, changing the pitch and even reversing bits if you want. When you've got just the noise you're after, you save it to disk: sound samples, just like pictures, are saved on the Amiga in a standard file format called IFF, which most programs can use.

Samplers are easy to use, great fun to play with and you can at them surprisingly cheaply. A few recommendations of what we think are the best samplers to buy are made in a panel on this page.

HOW TO ADD YOUR SOUNDS…

How you precisely match up your sound effects with your animation depends partly on what program you are using, but essentially it's a tremendously simple common-sense process.

If you've made your animation in a program specifically designed for animation, like MovieSetter, you add your soundtrack in the same program. If on the other hand you've created the animation in a paint program like *Deluxe Paint*, which doesn't cater for sound, you'll need another program that allows you to organise pictures and sound together. Such a program is usually referred to as an animation sequencer.

An animation sequencer will very often allow you to combine several short animations into one long sequence. This also has the advantage that the final long animation is loaded piece-by-piece into the computer's memory when you run it, and so it will run on a computer that has less RAM.

The actual process of timing the sound effects is dead easy. All you have to do is place the sound effect next to the frame you want it to start on and specify how long it will go on for. To give an example, if you had one character hitting another over the head with a frying pan, all you have to do is find the frame where the pan makes contact and place your "bonngggg" sound so that it plays on that frame.

Alternatively, you may want a continuing noise, like the engine noise of a plane or car as it moves along. This will generally be a very short sample repeated a lot of times, simply because a short sample will take up less memory.

Finally, something like music will be a bit more complicated. How you add this depends on the program you are using, but most will let you start playing a tune at any point and leave it playing until you specify it to stop. Again, because everything is done frame by frame in animation, it's very easy to time it properly.

MAKING A SELF-PLAYING ANIMATION DISK



Last of all, you may very well want to set up your animation so that it plays off a stand-alone disk. Most animation packages – and again, *Deluxe Paint IV* is a shining example – do actually come with a 'player' program, which is a tiny little program that you can squeeze onto a disk together with your animation and it will play your cartoon when you double-click on an icon. It's an easy short step, once you know a little about Workbench that is, to creating a self-booting disk that will automatically play your animation when you switch on and put a disk into the drive.

Most player programs are freely-distributable, which means that anyone is allowed to get a copy without paying for it. This means that you can give copies of your animation to friends, or send it to a Public Domain library so that they can be distributed. And who knows? Fame and fortune may be just around the corner…

When do I do the soundtrack?

If your pictures and sounds are to fit together well, it's important to plan them carefully. Here's how the professionals do it…

When do you do the soundtrack? Well, more often than not, you do it first of all. Before you even do the animation. And if there's speech (dialogue) in the soundtrack, definitely first.

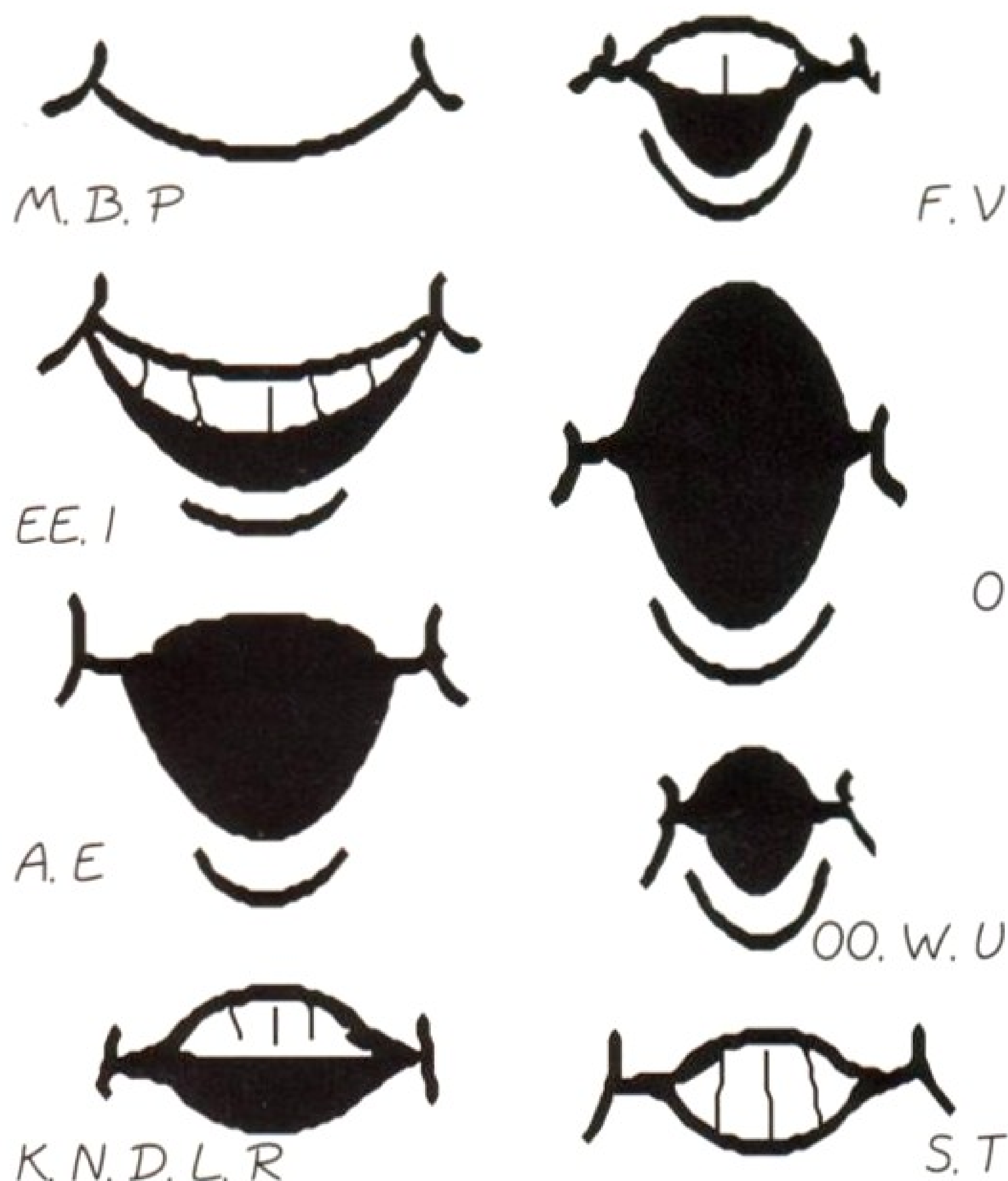
The main reason for this is that the process of 'lip-synching' – synchronising the movements of a character's lips so that they are synchronised with the words – is one of the most difficult things to do convincingly. It's probably difficult because most of us do a lot of unconscious lip-reading when we're watching someone speak, but whatever the reason, it's always glaringly obvious and generally very irritating if the movements of a character's mouth are out of step with the sounds.

Trying to record speech so that it will fit the mouth movements of a character – 'post-synching', as it's known – is very difficult, so dialogue is invariably prerecorded and the action made to fit it. It's also easier to draw and time a character's mouth movements if you know exactly what noises the character is supposed to be producing.

In fact, the timing of fitting the action to the dialogue is the trickiest problem in animation and is the main reason why the whole production process is

LIP-SYNCHING MADE EASY!

The only really tricky task when you are adding sound to an animation is making sure that a character's lips move properly to fit the words. It's not an easy thing to get right, but if you use this set of simple mouth shapes as a starting point, you can't go far wrong. Try making the movement from one shape to the next flow, and also try watching yourself speak in a mirror to see how your mouth moves.



rigidly controlled by a set of standard systems. It works like this. Most dialogue-based cartoons (like your average Walt Disney movie) will start off as a script, just the same as a film script. The script will be mainly dialogue, with the briefest descriptions of where scenes are to be set and of any action that is to take place.

The next stage is the 'storyboard'. Animations that have little or no dialogue will start at the storyboard stage, and very often non-animated short films, particularly TV commercials, use a storyboard too. Essentially, the storyboard looks rather like a cartoon book: it will have sketches of all the main scenes and key actions, with the words or sound effects written underneath along with notes on what's going on.

At this point, everyone concerned should have a pretty good idea of what the mood and action is in each scene and how it affects the dialogue, so the dialogue can be recorded and edited. Now the animation can be constructed to fit it, and the last and most rigid form of production control is brought in. This is called the 'dope sheet'.

The dope sheet, so called because even a complete idiot shouldn't be able to go wrong using one, is an exact description of what happens in every single frame. Generally it'll be laid out on paper with rows and columns, one row for each frame and columns for descriptions of background, cels, visual effects and the soundtrack. Hopefully foolproof.

Most companies are very flexible and find what degree of planing suits them best: working on the Amiga, probably just a storyboard will do. You're unlikely to be able to do much real dialogue, simply because long samples of speech will take up a lot of RAM memory. If your animation is mainly visual action with just the odd sound effect to emphasise things, you'll probably be quite safe flaunting the rules and just sticking the sound effects on after all the animation is done.

CARTOON CLASSICS MEGA 31*
AMIGA A500 PLUS

New GORDON

31* MEGA GAME 1Mb.

HARWOODS POWERPLAY PACK 1 COMES OF AGE WITH 31* GREAT GAMES & A 1Mb AMIGA A500 PLUS CARTOON CLASSICS WITH THE SIMPSONS, LEMMINGS AND CAPTAIN PLANET PLUS 28* EXTRA GAMES ONLY FROM HARWOODS!!!

ALL OUR AMIGAS ARE UNITED KINGDOM SPECIFICATION AND INCLUDE THE FOLLOWING...

1 Mb. Disk Drive
1Mb Ram Memory
TV Modulator
4096 Colours
Multi Tasking
Speech Synthesis
4 Channel Digital Stereo Sound
Amiga Mouse
Operation Manuals
Workbench 2 Disks
ALL Connecting Cables

PLUS...All OUR Amigas are backed by Harwoods Great Service
[Please see full details in our Ordering Made Easy' panel final page]





THAT'S RIGHT HARWOODS HAVE PUT TOGETHER THE ULTIMATE AMIGA PACKS YET AGAIN... STARTING WITH POWERPLAY PACK 1 WHICH INCLUDES 31* GREAT GAMES!

Our packs always contain Professional Games NOT PD or multi-game disk titles

Just look at what you get NOW...

- **AMIGA A500 PLUS COMPUTER WITH A FULL 1Mb. OF MEMORY!**
- **THE SIMPSONS, BART vs THE SPACE MUTANTS** - Thats right man! you can play the computer version of this popular TV cartoon. By Ocean.
- **CAPTAIN PLANET** - created from the award winning TV show, now's your chance to save the earths environment with this ultimate adventure... your Eco-Copter is waiting. By Mindscape.
- **LEMMINGS** - Are you as smart as Lemmings are stupid, match your intelligence against their lack of it as you play the 140 levels of the most original game of '91 (European Computer Leisure Awards Winner). By Psygnosis.
- **EDUCATIONAL BASIC LANGUAGE** FOR CREATING YOUR OWN PROGRAMS
- **DELUXE PAINT III** GRAPHICS PACKAGE WITH ANIMATION
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- **AND A SUPERB HIGH QUALITY MICROSWITCHED JOYSTICK,**
- **PLUS.... 18 MORE GREAT GAMES,** THERE'S SOMETHING FOR EVERYONE...

BLOODWYCH - Fantasy role-playing game, great interaction with your computer created environment
BUBBLE+ - Help the dawdling ghost and the soap bubble, escape from the old deserted manor house
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ELIMINATOR - A progressive multi stage flying shoot 'em up, on a long winding course, survive if you can!
HOSTAGES - You must get your team and hostages out of the terrorist overrun embassy, without loss of life
JUMPING JACKSON - In a deluge of colour and sound save, the earth from sadness and melacholy music
KRYPTON EGG - A classic Breakout game, 60 screens, separated by 6 combat sequences
LANCASTER - Your mission is to fly the classic WWII bomber on its dangerous raids over enemy territiory
LOMBARD RAC RALLY - You drive your 300 bhp Sierra Cosworth through demanding stages of the rally
PURPLE SATURN DAY - Four arcade games, an exciting high speed trip into total cosmic 3D space
SAFARI GUNS - Live the African experience in an animal sanctuary, track the poachers & ivory traffickers
STIR CRAZY (Featuring Bobo) - Bobo & his inmates are planning a stunning trampoline jump prison escape
SKYCHASE - Airborne combat for every simulation fan. In this one or two player game, battle against your MIG flying adversary in your F-16 Falcon.
SKYFOX II - Skyfox II, the only ship fast enough to carry on the Skyfox legend. Fight to blow your federation enemies from the Galaxy, at speeds of 9000 kilometres/second!
STRIKE FORCE HARRIER - Puts you in the cockpit of one of Britains most exiting fighter aircraft. Multiple skill levels let you progress to become an ace pilot
TINTIN ON THE MOON - We've been captured by Colonel Jorgen and he's tring to scupper the moon mission. Come on Tintin, you're the only one who can save us, and be the first on the moon
TV SPORTS FOOTBALL - Strap on your helmet for American football simulation that looks like the real thing.
XENON 2 MEGABLAST - This time it's war! The Xenites are back and have thrown time itself into turmoil.

We reserve the right to substitute individual software titles or pack items should the need arise.

CARTOON CLASSICS MEGA 31*
AMIGA A500 PLUS

BUY YOUR AMIGA WITH 2Mb FOR ONLY £40 EXTRA!!! (ie.1Mb RAM Expansion)

See Page 4 overleaf for details

*** OUR POWERPLAY PACK 1 PREVIOUSLY CONTAINED 21 GREAT GAMES BUT, NOW WE'RE INCLUDING THESE 10 FANTASTIC BONUS GAMES... ...BUT ONLY WHILST STOCKS LAST!**

DATASTORM - The fastest shoot 'em up of all time! Defender with a vengence!!!
DUNGEON QUEST - Ultimate in multisensory gaming! The BEST graphic mysteries!
E-MOTION- 50 levels of multi-coloured puzzles. A challenging emotional experience.
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DRIVIN' FORCE - For driving maniacs! 12 competitions day or night with 6 vehicles!
PIPEMANIA - Classic puzzle arcade game. So addictive you won't want to put it down!
ROCK 'N' ROLL - Crazy action game accompanied by fantastic Rock 'n Roll sounds!
SKWEEK- Paint the town PINK, kill Schnoreuls and dominate 99 levels of Skweezland
TOWER OF BABEL - Intricate 3D strategy game. Fantastic lighting & shading effects!

...AND HARWOODS ALSO GIVE YOU A SUPERB BROCHURE OFFERING UP TO 16 NIGHTS FREE HOTEL ACCOMODATION IN AN EXTENSIVE SELECTION OF 400 HOTELS AROUND THE UK PLUS NOW A SPECIAL BUDGET FRANCE SUPPLEMENT IS INCLUDED TOO!

Priced at an INCREDIBLE
£399.95
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HARWOOD
POWERPLAY PACKS

HARWOOD'S BRILLIANT 1Mb AMIGA 500 PLUS 'MEGA 31*' GAMES PACK 2



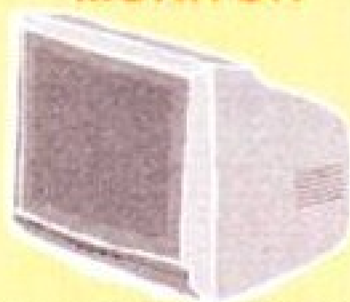
POWERPLAY

That's right you get the fantastic Amiga & **ALL THE EXTRAS** detailed in Harwoods "Mega 31*" Pack 1 AND you also get...

THE PHILIPS CM8833/II STEREO COLOUR MONITOR

MONITOR PACK 2 — PACK TWO

OR...YOU CAN CHOOSE A PHILIPS MONITOR TV AT NO EXTRA COST! See page 6 for FULL details of this remarkable Fast Text Monitor TV



Our monitor section on page 6 gives full details for your choice of Philips Monitors & Monitor TV's

A SPECIAL PACK FROM HARWOOD'S YOU SEE AND HEAR THOSE GAMES WITH SUPERB CLARITY

£629.95 Including VAT

BUY AN AMIGA WITH 2Mb FOR ONLY £40 EXTRA!!! (ie. 1Mb RAM Expansion included)

HARWOOD'S GREAT 1Mb AMIGA 500 PLUS 'MEGA 31*' PACK 3



POWERPLAY

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THE SUPERB PHILIPS CM8833/II STEREOCOLOUR MONITOR



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MONITOR AND PRINTER PACK 3 — PACK THREE

OR...YOU CAN CHOOSE A PHILIPS MONITOR TV AT NO EXTRA COST! See page 6 for FULL details of this remarkable Fast Text Monitor TV

Plus...

THE SUPER STAR LC 200 COLOUR PRINTER...

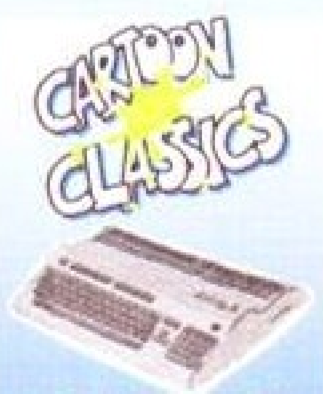


Featuring...
185/40 cps, Full Colour 9 Pin NLQ Dot Matrix Printer with a FREE Dust Cover and cable to your Amiga.
(See printer panel for details)

IF YOU WISH, REPLACE THE LC200 WITH A CITIZEN SWIFT 9 COLOUR AT NO EXTRA COST!!! OR... IF YOU PREFER A 24PIN COLOUR PRINTER, JUST CHOOSE FROM OUR RANGE & ADD THE DIFFERENCE IN PRICE BETWEEN STARS LC200 & 'YOUR CHOICE'. (eg. Citizen 224, add just £50)

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"IT'S THE-BUSINESS"



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A TRULY PROFESSIONAL PACKAGE SPECIFICALLY FOR THE BUSINESS MINDED AMIGA USER. THIS ONE SHOULD FULFILL EVERY AREA OF HOME BUSINESS YOU'RE LIKELY TO NEED!

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THE BUSINESS PACK FROM HARWOODS INCLUDES ALL THE FOLLOWING...

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AMIGA 500 PLUS WITH 1Mb. MEMORY
+
PHILIPS CM 8833/II STEREO COLOUR MONITOR
See Monitor Panel on Page 6 for Details
+
STAR LC200 9 PIN NLQ FULL COLOUR PRINTER
See Printer Panel on Page 5 for Details



+
A HOST OF BUSINESS SOFTWARE & ACCESSORIES...
PEN PAL V1.3 (Word Processor)...1Mb.
SUPERBASE II PERSONAL (Database)
SUPERPLAN (Spreadsheet)...1Mb.
+
A GREAT TEN GAMES PACKAGE
Datastorm, Drivin' Force, Pipe Mania, Dungeon Quest, Rock-N-Roll, E-Motion, Tower of Babel, Skweek, RVF Honda, and Grand Monster Slam.

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Plus...
- THE SIMPSONS
- CAPTAIN PLANET
- LEMMINGS
- DELUXE PAINT III Now with ANIMATION
- MICROSWITCHED JOYSTICK
- 10 BLANK 3.5" DISKS
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- 3 TAILORED DUST COVERS

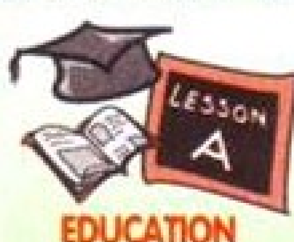
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£899.95 Including VAT

HARWOODS LEARN & PLAY

PRIMARY & JUNIOR PACK A



EDUCATION — PACK A

Get your children off to the right computing start with this software learn and play pack...

PROF. PLAYS A NEW GAME
PROF. LOOKS AT WORDS
PROF. MAKES SENTENCES
PROF. HUNTS FOR WORDS
Active, enquiring young minds love seeing the cartoon character called Prof. entertain and teach. Children take charge of Prof. on the computer, active learning. Follows National Curriculum(N.C.).

HOMEBASE
Ideal home storage system. Keep household lists, student records etc. Easy to use "push button" controls.

PRIMARY MATHS COURSE
Around 24 modules in this course from 3 yrs old right up to secondary level. Follows N.C.

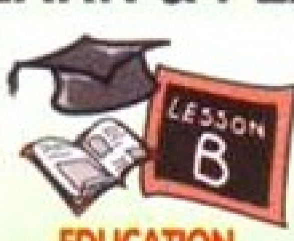
READING & WRITING COURSE
24 module course. Teaching from the computer and books. For early starters & the dyslexic.

A GREAT EDUCTIONAL PACK FOR YOUR CHILDREN AT A FRACTION OF THE NORMAL COST

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HARWOODS LEARN & PLAY

GCSE/'O' LEVEL PACK B



EDUCATION — PACK B

GCSE examination level studies on your Amiga computer that's fun!

MICRO ENGLISH, MICRO FRENCH AND MICRO MATHS
A set of three complete self-tuition courses to GCSE level which can also be used for revision work. All programs adhere to the National Curriculum and were designed and tested in schools by professional teachers. Micro French includes "real speech" to help your accent!

PEN PAL - Graphical Word Processor
A fantastic word processor with all the tools you'll need to create effective written work. Ideal for home work, projects etc. or for the families letters. Text wraps automatically around graphics, even as you type! Includes a built-in database and Forms Manager.

HOMEBASE
Homebase is the ideal information storage program for things like household lists, student notes, and children's educational projects. Inc. clearly labelled "push button" controls and clear comprehensive reference manuals.

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All our packs contain the new Amiga A500 Plus.
(1.3 Amigas may still be available to special order, please enquire.)





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GORDON HARWOOD HARWOOD HARWOOD
Computers
ALFRETON DERBYSHIRE

The Closer you look, The Better we look.

*Finance terms are available (subject to status) for most products; please see our ordering panel at the end of this advert for full details

SOUND AND VISION

Words and Pictures

CDTV



IMAGINE, IF YOU CAN, THE CONCEPT OF A NEW, MORE POWERFUL AMIGA...

...WITH 1 MEGABYTE OF MEMORY, AND A COMPACT DISK DRIVE OF ALMOST INFINITE SIZE. A DISK DRIVE SO VAST, IT CAN STORE HUNDREDS OF MILLIONS OF DIGITS OF DATA. THIS DATA COULD BE, SPEECH, ANIMATED PICTURES, DIGITISED STEREO SOUND, COMPUTER IMAGES OR WHOLE ENCYCLOPAEDIAS.... AND MORE.

IMAGINE THIS, AND YOU CAN START TO GRASP THE CONCEPT OF CDTV.

THE INTEGRAL COMPACT DISK DRIVE, IS THE KEY TO THE POWER OF CDTV. ITS STORAGE CAPACITY IS EQUIVALENT TO AROUND A QUARTER OF A MILLION FULL PAGES OF TEXT. THIS WHEN INTEGRATED WITH THE 1 MB OF INTERNAL AMIGA CIRCUITRY, CREATES A SYSTEM, WHICH FROM A CD DISK, CAN GIVE YOU ACCESS TO AN UNIMAGINABLE SPECTRUM OF REAL WORLD IMAGES, NEVER SEEN COMBINED BEFORE. THESE VIVID IMAGES, WITH WORDS AND SOUNDS, GIVE YOU A WHOLE NEW DIMENSION IN HOME EDUCATION, ENTERTAINMENT & INFORMATION TECHNOLOGY. AND... DON'T FORGET, THAT CDTV CAN PLAY IN SUPERB QUALITY, ANY NORMAL AUDIO MUSIC CD, AND IT CAN ALSO PLAY THE NEW CD+G DISKS, WHICH GIVE DIGITAL SOUND AND ON SCREEN GRAPHICS.

ON CD DISKS NOW AVAILABLE, THERE ARE EDUCATIONAL PACKAGES, ENCYCLOPAEDIAS PACKED WITH REFERENCE INFORMATION, STUNNING GAMES, MUSIC SYSTEMS AND MANY OTHER NEW AND VARIED SUBJECTS, INCLUDING WHOLE WORLD ATLASES OR EVEN THE COMPLETE WORKS OF SHAKESPEARE, EACH ON ONE CD DISK!!! **CDTV - NOTHING LESS THAN REVOLUTIONARY**

FREE CDTV STARTER PACK!!!

WHEN YOU CHOOSE YOUR CDTV FROM GORDON HARWOOD, NOT ONLY DO YOU GET OUR LEGENDARY SERVICE, BUT WE GIVE YOU A CDTV STARTER PACK, TO GET YOU EXPLORING YOUR NEW WORLD - STRAIGHTAWAY. THIS INCLUDES A SUPERB SELECTION OF CD DISK TITLES INCLUDING THE WELCOME TUTORIAL & HUTCHINSONS ENCYCLOPAEDIA, PLUS ... FOUR GAMES, SHERLOCK HOLMES & THE HOUND OF THE BASKERVILLES, SIM CITY, CHAOS IN ANDROMEDA, AND THE ACCLAIMED LEMMINGS, WORTH IN TOTAL ALMOST £170.00. IN ADDITION IS THE INFRARED REMOTE CONTROLLER, AND ALL THE HARDWARE NEEDED TO GET YOU CONNECTED.

ALL THIS FOR JUST £499.95

CDTV IS THE SAME SIZE AND STYLE AS MOST VIDEO RECORDERS, SO IT CAN SIT UNOBTRUSIVELY ABOVE OR BELOW YOUR HOME TV AND/OR HI-FI. AND WITH ITS INFRARED REMOTE CONTROLLER, IT CAN BE OPERATED FROM YOUR ARMCHAIR. BUT PERHAPS MOST IMPORTANTLY, IF YOU ARE A COMPUTER ENTHUSIAST, REMEMBER THAT INSIDE EVERY CDTV, IS AN AMIGA, JUST WAITING TO BE USED. SO LATER ON, YOU'LL BE ABLE TO BUY THE OPTIONAL KEYBOARD AND DISK DRIVE, TO GET INTO THE WORLD OF AMIGA COMPUTING. PRINTERS, DIGITISERS, GENLOCKS AND OTHER ACCESSORIES,CAN ALL BE CONNECTED TO GIVE ACCESS TO MANY OTHER EXCITING FACILITIES, AND ALSO MANY OF THE EXISTING SOFTWARE PACKAGES AVAILABLE FOR THE AMIGA COMPUTER. NEVER BEFORE HAS THERE BEEN SO MUCH POTENTIAL FROM ONE NEW STUNNING SYSTEM, PACKED WITH

TODAYS TECHNOLOGY.!

CALL IN AND SEE US FOR YOUR PERSONAL DEMONSTRATION, OR PHONE US FOR YOUR FREE DETAILED CDTV INFORMATION PACK.

CDTV ACCESSORIES

Please call for latest availability.

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CD 1252 MOUSE	INFRARED MOUSE WITH BATTERY SAVER.	£49.95
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CD 1401 MEMORY CARD	PERSONAL RAM CARD CONTAINING 64K OF MEMORY FOR STORING DATA OR AS A BOOKMARK FACILITY WITHIN CDTV	£79.95
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CUMANA 3.5" DRIVE	CDTV COMPATIBLE AND STYLED IN MATCHING BLACK. (Same spec as CAX 354 on page 4 of this advertisement)	

Many Amiga Accessories & Peripherals (e.g. Printers, Disk Drives, Software etc.) are compatible with CDTV. Please phone us for compatability information.

HARWOODS AMIGA

PRO-GEN

NEW LOWER PRICE



PROFESSIONAL QUALITY GENLOCK FOR COMPUTER AND VIDEO MIXING, AT A DOWN TO EARTH PRICE!!!

Please note the above photograph shows Spectracolor which has now been replaced by Photon Paint 2.0

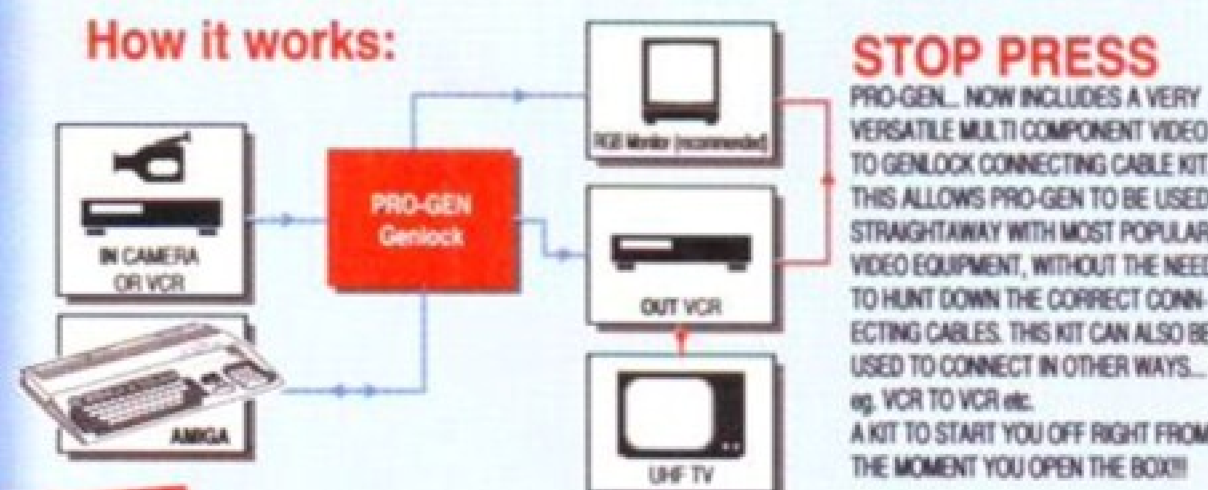
PRO-GEN Amiga Genlock

The Pro-gen AMIGA Genlock allows you to mix your Amiga display with any PAL video signal whether it is from a VCR, Laserdisk player or a Camcorder. In fact any item of video equipment which outputs a PAL composite video signal.Combined with the Amiga computer the Pro-Gen gives you the facilities of a special effects & video titling suite. Take your own films & give them a professional look by OVERLAYING TITLES or by SUPER IMPOSING YOUR OWN GRAPHICS created in packages like Photon Paint 2.0 or Deluxe Paint. Pro-Gen is supplied with micro illusions superb Photon Paint 2.0 package.

FREE

A powerful Lo-and-Hi resolution hold and modify (HAM) paint program, with overscan (NTSC/PAL) and special effects for your Amiga Computer including all the following... **Contour Mapping:** drapes a brush over a 3D "landscape". Pixel intensity values decide the peaks and valleys, while a specially developed ray-tracing algorithm maps the image precisely. **Surface Mapping:** around 3D objects, both geometric and free hand drawn. **Luminance:** sets the light source and intensity. **Shadowing:** automatically with control of size and offset. **Brush Control:** twist, tilt, resize, flip, rotate, bend, adjustable transparency, stretch etc etc. PLUS LOTS MORE! A great program allowing use of 4096 colours. Choice of horiz/vert page print, negatives, anti-aliasing, dithered print, adjustable brihgtness etc.

How it works:



STOP PRESS

PRO-GEN... NOW INCLUDES A VERY VERSATILE MULTI COMPONENT VIDEO TO GENLOCK CONNECTING CABLE KIT. THIS ALLOWS PRO-GEN TO BE USED STRAIGHTAWAY WITH MOST POPULAR VIDEO EQUIPMENT, WITHOUT THE NEED TO HUNT DOWN THE CORRECT CONNECTING CABLES. THIS KIT CAN ALSO BE USED TO CONNECT IN OTHER WAYS... eg. VCR TO VCR etc.
A KIT TO START YOU OFF RIGHT FROM THE MOMENT YOU OPEN THE BOX!!!

NEW LOWER PRICE

PRO-GEN with Photon Paint 2.0 ONLY £99.95

Mode Switch-box for Genlocks

Features Include
-Compatible With The Pro-Gen And Rendale 8802
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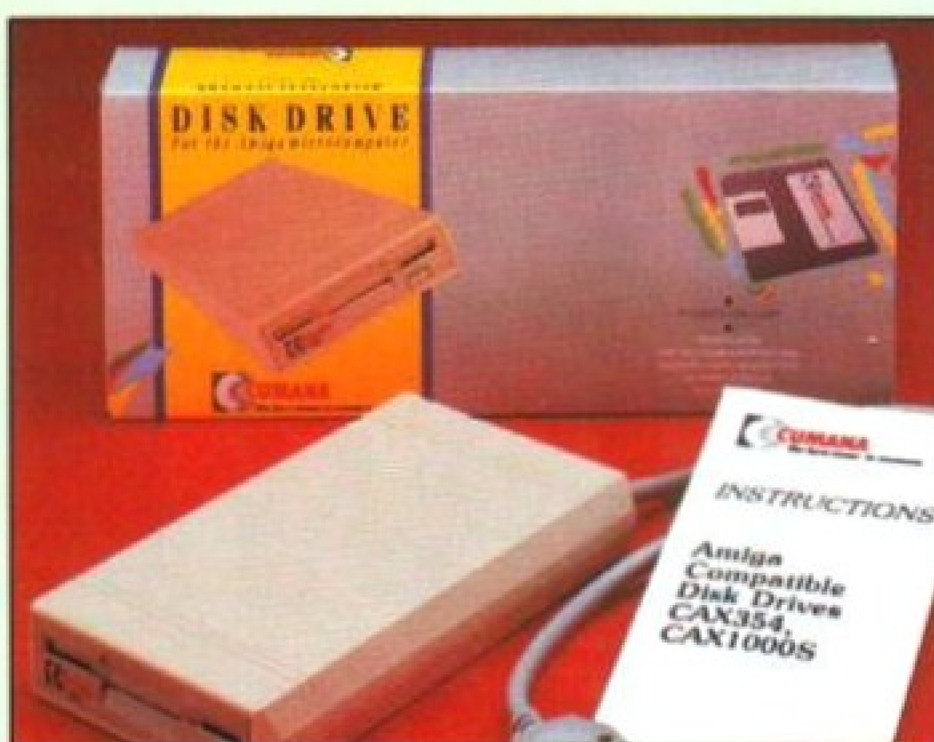
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AMIGA DRIVES & MEMORY

Cumana CAX354 3.5" External 2nd Disk Drive.

- Features Include
- Long connecting cable
- 1Mb, (880K Formatted) Capacity
- Enable/Disable Switch,
- Throughport
- Access Light
- Compatible with Amiga 500/1000/1500/2000/3000 and CDTV

£57.95



NOW SUPPLIED WITH A FREE 3.5" DISK HEAD CLEANER
for optimum reliability

BLACK CDTV COMPATIBLE VERSION AVAILABLE NOW!!!

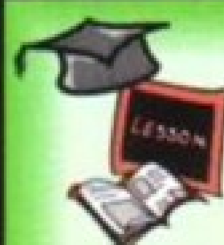
NEW! **GVP 52-105Mb HARD DISK DRIVE WITH MEMORY EXPANSIONS OF UP TO 8Mb.**

- Capacities of 52 or 105Mb available
- Connects to sidecar bus on L/H side of A500/A500 Plus
- Autoboots with Kickstart 1.3/2.0, boot enable/disable switch
- Sockets for up to 8 Mb of RAM expansion
- SCSI Port allows up to 7 other devices to be connected
- Supplied with easy to use software
- 2 Year Warranty Complete with dedicated PSU
- Mini slot for future expansion capabilities
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GVP PRICES

RAM SIZE	CAPACITY 52Mb.	105Mb.
0Mb.	£359.95	£549.95
2Mb.	£429.95	£629.95
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Call for... UPGRADE PRICES!



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DON'T JUST PLAY GAMES WHEN YOU CAN LEARN WITH YOUR AMIGA TOO!

MICRO MATHS - 24 easy to use programs for GCSE ('O' Level) revision or self tuition	£21.95
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PROF:Makes Sentences - Children help Prof. make up sentences by unjumbling sequences of words - great animation.	£24.95
PROF:Plays a New Game- Comes with a story disk, audio tape, and an illustrated raeding book.	£24.95

HARWOODS AMIGA 1Mb PRO-RAM PLUS

ADD MORE POWER TO YOUR AMIGA 500 PLUS WITH A FULL 1Mb. MEMORY UPGRADE!!!

- 1Mb. RAM expansion for the Amiga 500 Plus
- Gives a total of 2Mb. of RAM
- Easily fitted without any dismantling in the trapdoor expansion slot underneath Amiga. DOESN'T invalidate your warranty!
- Low power consumption 2 Yr Guarantee!

A GREAT NEW OFFER FROM HARWOODS

Only... **£44.95**

0.5 Mb PRO-RAM

- Compatible with Amiga A500 and 500 Plus
- Gives A500 a total of 1Mb Memory + Clock
- Gives 500 Plus a total of 1.5Mb Memory

Only... **£29.95**

AMIGA SOFTWARE

Music-X: The ultimate software for professional MIDI sequencing. The software includes a configurable librarian and a synthesiser patch editor. All you need to recreate a song can be recalled from one performance file including sequences, MIDI routing, sync setup, keyboard maps & synthesiser or drum machine patch libraries. **NEW LOW PRICES - £54.95 or just £74.95 with midi-interface!**

MIDI INTERFACE (5 Port): In, Out, Through plus 2 switchable thru'/out. Includes cable. £24.95

AMOS: AMOS allows you to access the power of the Amiga with ease. 500 different commands make AMOS a sophisticated development language. The AMOS animation language allows you to create complex animation sequences. 300 page manual and over 80 example programs £49.95

Amos Add on Modules: **(BOTH require Amos prog.)**
Amos Compiler **Amos 3D**

BUY ALL THREE AMOS PROGRAMS FOR JUST £89.95

SuperBase 4: Most powerful database available for the Amiga.Combines the ease of use of Super-Base 2 with a versatile programming language so that you can tailor your data to your own specific needs for club/business/library records etc. £229.95

Lattice C: An ideal tool for the C programmer whether experienced or a novice. The best way to create applications for the Amiga.Fully supports Motorola chipset. Nearly 300 functions optimised to help the user write the tightest possible code. Includes screen editor. Most Amiga C books are based around lattice. (Requires either 2 floppy drives OR a hard disk drive) £199.95

Deluxe Paint IV: Latest version of the Amigas first, and still the best, paint and animation package, now including HAM mode. (1 Mb. minimum memory or more recommended) £79.95

Vidi, The Complete Colour Solution: Vidi with RGB Splitter, Frame Grabber & Digitiser. Grabs moving colour video into 16 grey scale frames (up to 16 frames in 1Mb. Amiga) and digitises from still colour video source in up to 4096 colours in less than 1 second! Requires home VCR or video camera for grabbing. Requires video camera or VCR with perfect pause for digitising. Now comes with Photon Paint 2.0 ABSOLUTELY FREE OF CHARGE!!! £179.95

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THE ABOVE IS JUST A SMALL SAMPLE FROM OUR EXTENSIVE RANGE OF THOUSANDS OF SERIOUS, EDUCATION AND RECREATION TITLES.WE CAN'T LIST THEM ALL HERE SO PLEASE CALL US IF YOU CAN'T SEE THE PROGRAM YOU REQUIRE, IT'S PROBABLY IN STOCK!

Pen Pal V.1.3

WORD PROCESSOR/DATABASE
With Pen Pal you can mix text, 4096 colour graphics & data in ways no other w/p can! "It's handling of graphics is unsurpassed: Pen Pal is the only word processor I tested that will automatically wrap text round graphics..
Amiga World, July '90



£79.95

PEN PAL complete WITH 512K Amiga RAM Expansion only...£99.95!

All our packs contain the new Amiga A500 Plus.
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FREE... Fully Tailored Dust Cover with all Dot Matrix Printers

NEW FREE ACCESSORIES

PRINTERS

All printers in our range include a standard Centronics/Parallel Port for direct connection to Amiga, PC's, Atari ST's, Archimedes etc.

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ALL our Dot Matrix Printers are supplied complete with...
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NEW FASTER STAR LC20 9 PIN MONO - Up to 150/38 cps — £159.95
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- Excellent paper handling facilities
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STAR LC200 9 PIN COLOUR PRINTER - 185/40 cps — £209.95
This is the one in our packs!
- 80 Column Dot Matrix
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- 16K Buffer, 8 Resident Fonts
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STAR SJ48 INKJET PRINTER — £249.95
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Mono version of LC24/200 Colour, same spec except for a smaller 7K buffer

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- 360 dpi - 24 Pin MONO
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- Reverse paper feed
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- Micro paper feed, Max. paper width 11.7"
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- 8K Buffer expandable to 32K
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- Supplied with mono & colour ribbons
- Full 2 Year Citizen Warranty

NEW 24 Pin CITIZEN SWIFT 24E COLOUR - 180/60 cps — £319.95
Brand New, superb specification colour 24 Pin printer.
- 80 Column Dot Matrix with 7 Fonts
- 360 dpi - 24 Pin COLOUR
- 8K Buffer expandable to 32K
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- Push/pull & bottom tractor feeds
- Complete paper parking facilities.
- Supplied with mono & colour ribbons
- Full 2 Year Citizen Warranty

NEW FASTER STAR XB 24 PIN COLOUR RANGE XB24-200 & XB24-250 - 275/80 cps
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These NEW top of the range Stars replace the XB24/10 & XB24/15, & offer the best possible quality dot matrix printing
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Our best quality full colour printer at a realistic price
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- Appletalk for connection to Macintosh
- Every desktop publishers dream

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All the characters Per Second speeds quoted above are Draft/LQ at 10cpi

PRINTER ACCESSORIES

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Citizen 124D Semi-Auto SheetFeeder £39.95
Citizen 124D Automatic Sheet Feeder £79.95
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Star LC-200 Colour Printer
Automatic SheetFeeder £74.95

Star LC 24-200 Mono/Colour Printers
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Star SJ48 Printer
Automatic Sheet Feeder £54.95
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Star XB 24-200 Colour Printer
Pull Tractor £34.95
Font Cartridges -
Styles To Be Announced £29.95
128K Centronics Printer Buffer £89.95
Automatic SheetFeeder £114.95
Dual Bin SheetFeeder £429.95

Star XB 24-250 Colour Printer
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Font Cartridges -
Styles To Be Announced £29.95
128K Centronics Printer Buffer £89.95
Automatic SheetFeeder £174.95
Dual Bin SheetFeeder £469.95



GENUINE CITIZEN & STAR REPLACEMENT PRINTER RIBBONS

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CITIZEN 124	BLACK ONLY	£4.95	£24.95	N/A	N/A
CITIZEN SWIFT 9	BLACK/COLOUR	£4.95	£24.95	£16.95	£99.95
SWIFT 24/24E/224	BLACK/COLOUR	£4.95	£24.95	£16.95	£99.95
STAR LC10/20	BLACK/COLOUR	£4.95	£24.95	£6.90	£36.50
STAR LC200	BLACK/COLOUR	£6.95 ZX9	£36.95 ZX9	£12.95 ZX9CL	£69.95 ZX9CL
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STAR XB RANGE	BLACK/COLOUR	£8.95 Z24	£49.95 Z24	£14.95 X24CL	£74.95 X24CL
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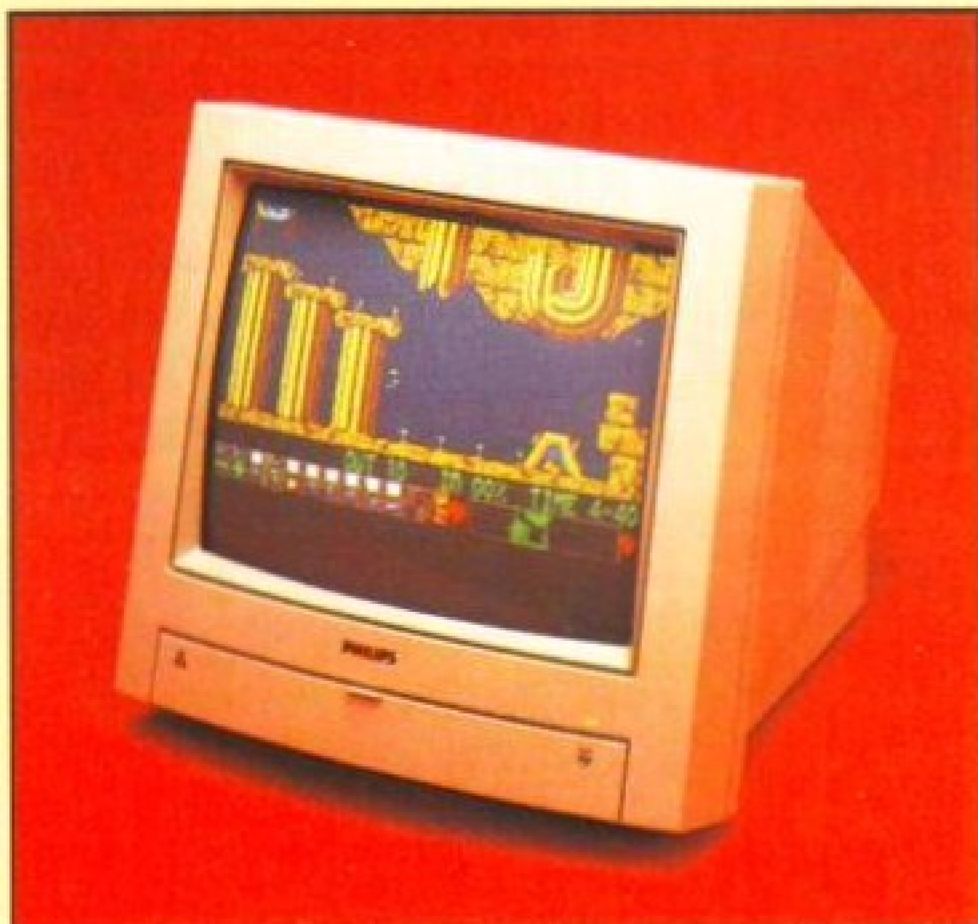
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Stereo High Resolution Colour Monitor

The ever popular 14-inch Philips CM 8833 MkII. Its versatility means you not only get excellent colour graphics & text performance with a wide range of personal computers, but when connected to a VCR , you get an amazing 600 pixel TV picture.With the 8833 MkII, Harwoods give you the complete set up, to get you going straight away... Monitor, RGB picture and Stereo Audio Cables, Tailored dust cover, and a full 12 Months on site service warranty.

☆RGB/AD, TTL, Composite. Video & stereo audio inputs Can be used as a TV with VCR or Tuner Also as a Video Camera display monitor Retractable stand ☆Twin Stereo Speakers Headphone Jack Socket FREElead for your computer FREE 12 Month on site service warranty.

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ONLY... **£269.95**

10 FREE GAMES WITH YOUR TV OR MONITOR WHEN PURCHASED SEPARATELY (ie. These games are already included within Harwoods Amiga Packs 2, 3, & Powerpro...see details on pages 1 & 2 of this advertisement!!!)

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moving colour video into 16 grey scale frames (up to 16 frames in 1Mb. Amiga) and digitises from still colour video source in up to 4096 colours in less than 1 second! Requires home VCR or video camera for grabbing. Requires video camera or VCR with perfect pause for digitising. Now comes with Photon Paint 2.0 FREE!!! (see Pro-Gen feture for full software details)

KCS POWERBOARD IBM PC EMULATOR ☆Allows you to run many popular IBM PC compatible software — **£219.95**
titles on your Amiga or Amiga A500 Plus Hercules, CGA & Monochrome Video Support, Supports Both 3.5 Inch & 5.25 Inch Diskettes ☆Fits Into A501 RAM Slot, 8088 XT Processor, Clock/Calendar Included, Acts As 512K RAM Exp. When In Amiga Mode, Includes MS-DOS 4.01, Shell & GW-BASIC, DOS-Help, & On-Board Memory Supports A590 Hard Drive, Mouse Driver Software Included.

KCS POWERBOARD AS ABOVE BUT WITHOUT: MS-Dos 4.01, GW-Basic, Shell, —— **£189.95**

NAKSHA 400dpi SCANNER **£114.95**
Switchable between 200dpi and 400dpi
Supports up to 32 grey shades with adjustable contrast
Supplied with EXPRESS-IT! software, image utility allows you to save in the format best suited to your favourite package.

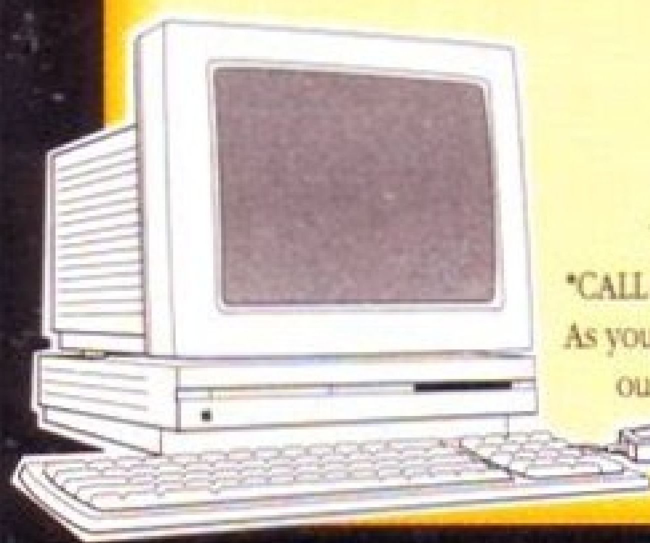
SUPRARAM RX 500 (512K to 8Mb. RAM Expansion)
The RAM expansion giving massive memory WITHOUT dismantling your Amiga, thus avoiding the possibility of invalidating your warranty. Easily connects to sidecar with bus 'pass-through' for HD's etc.
2Mb. RAM Version £199.95 **4Mb. RAM Version £329.95**
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TECHNICAL SUPPORT: You will be given our Exclusive Technical Support Phone Number to call should you require any help or advice on any aspect of the system you have purchased.
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Gordon Harwood Computers offer facilities to purchase using our budget account scheme. APR 36.8% (Variable). Available to most adults of eighteen years or over, subject to status. Simply phone or write and we will send you written details along with an application form. Applications, required in advance, available to full time U.K. mainland residents and overseas British forces personnel. Showroom visitors, please ask for details of our in-store "Instant Account". Written quotations on request.
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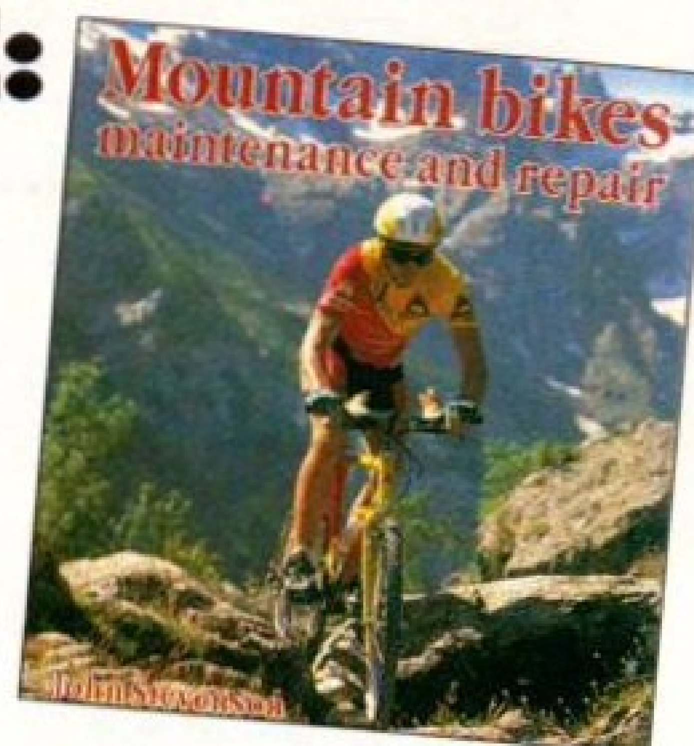


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GRIME TIME: THE BOOK



MOUNTAIN BIKES: MAINTENANCE AND REPAIR

by **John Stevenson**

150 pages with over 130 photographs and illustrations

Yes, it's true, Deputy Editor of Mountain Biking UK, the man Stevenson has finally written a book. He reckons Mountain Bikes: Maintenance and Repair is the most useful workshop aid since the allen key, but then he would say that, wouldn't he?



Actually, it's packed with info on maintaining, repairing and upgrading your bike, clearly illustrated by cycling lens-god Graham Watson and MBUK photo ace Steve Behr. Mountain Bikes: Maintenance and Repair takes you through from fixing punctures to replacing forks and building wheels in John's usual, clear informative style, with step-by-step photos to guide you on your way.

Exploding the myth that you have to be genetically endowed with mechanical ability, John gives you all the instructions you need to maintain, repair or replace every component on your bike, helping you to tackle minor problems skilfully and even major ones with confidence. It's a must for all the mountain bikers who have ever wished they could have a knowledgeable mechanic at their side when they lift spanners and start work on their bikes.

The perfect Christmas pressie!

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Screenplay

Welcome to another excitement-filled Screenplay, folks. If it's entertainment software you're after, you've come to the right place. Here, our resident team of, er, residents spend all the hours God gives toying endlessly with the latest releases. Ignore them only if you're heavily insured or own a Porsche.

THE REVIEW CREW



Once again, Neil Jackson is your host for this action-packed Screenplay, 'cos we couldn't get that bloke off the telly. Watsisname... Patrick Mower? Wasn't he in that rather naff detective series back in the Seventies?

ANDY HUTCHINSON



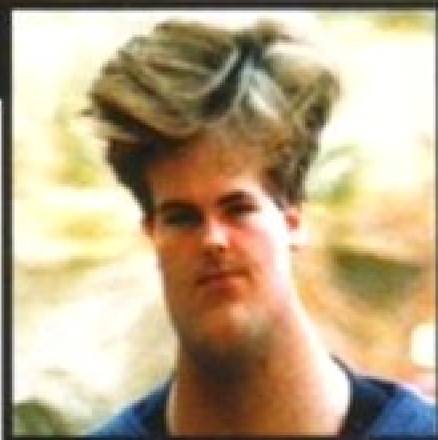
Influences: John Inman, Bill & Ted, Massey-Ferguson and hairdressers everywhere.
Fave Quote: "A bit to the left Sergeant, the top's come off."
Most Hated Game: *Out Run.*
Fave Game: *Powermonger.*

NEIL WEST



Influences: Mills and Boon, Lloyd George, Oliver North, Boy George and anyone from REM.
Fave Quote: "I didn't know you could do that with a potato."
Most Hated Game: *Cardiaxx.*
Fave Game: *Formula 1 GP.*

JAMES LEACH



Influences: The James-Master, Sid James, and James Hendrix.
Fave Quote: "I just don't care about fashion - as long as my clothes get me from A to B."
Most Hated Game: *Red Baron.*
Fave Game: *Battle Isles.*

TIM SMITH



Influences: Sue Lawley, Brian Rix, Self-raising flour, Victor Korchnoi and The Turin Shroud.
Fave Quote: "Get away from me. I've heard you have fleas."
Most Hated Game: *LSL 5.*
Fave Game: *Falcon.*

ED RICKETTS

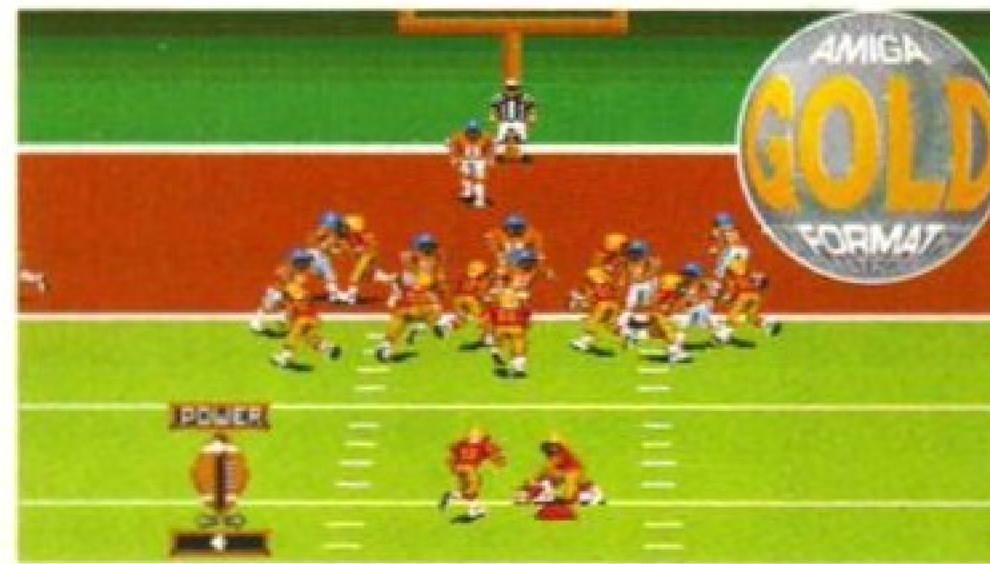


Influences: anything beginning with the letters F or Q, Walnuts.
Fave Quote: "Keeping the valves open increases the flow, unless it's raining in the tropics."
Most Hated Game: *Booly.*
Fave Game: *Knights of the Sky.*

PAUL TYRRELL



Influence: the Formula 1 racing team of the same name.
Fave Quote: "If you don't give me that flippin' Amiga back, I'll tell my flippin' Dad on you."
Most Hated Game: Kiss Chase.
Fave Game: *Lemmings.*



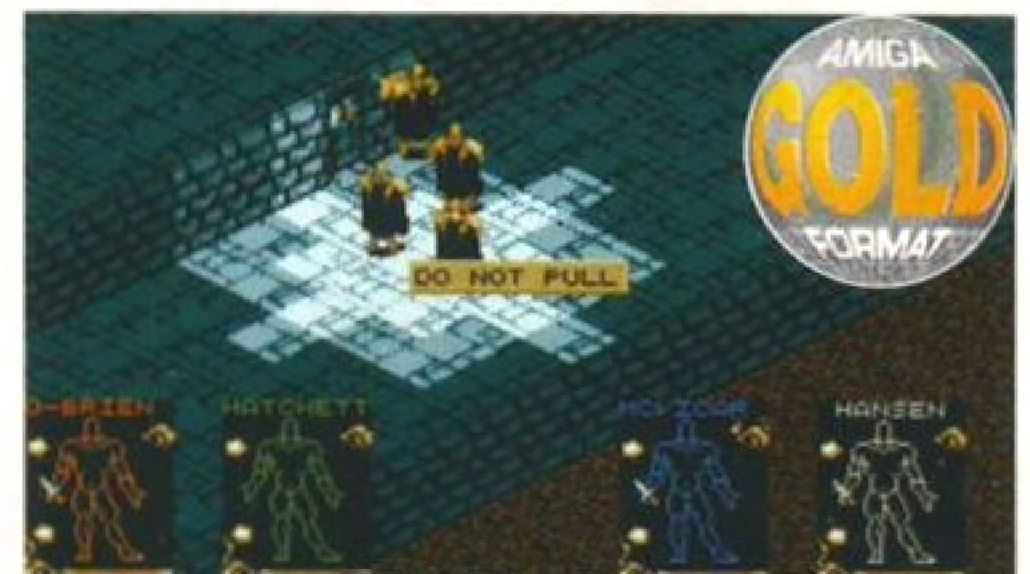
PAGE 58 **John Madden American Football touches down at last. What a conversion!**



PAGE 64 **A game guaranteed to put the wind up you. Is the Storm Master all hot air?**



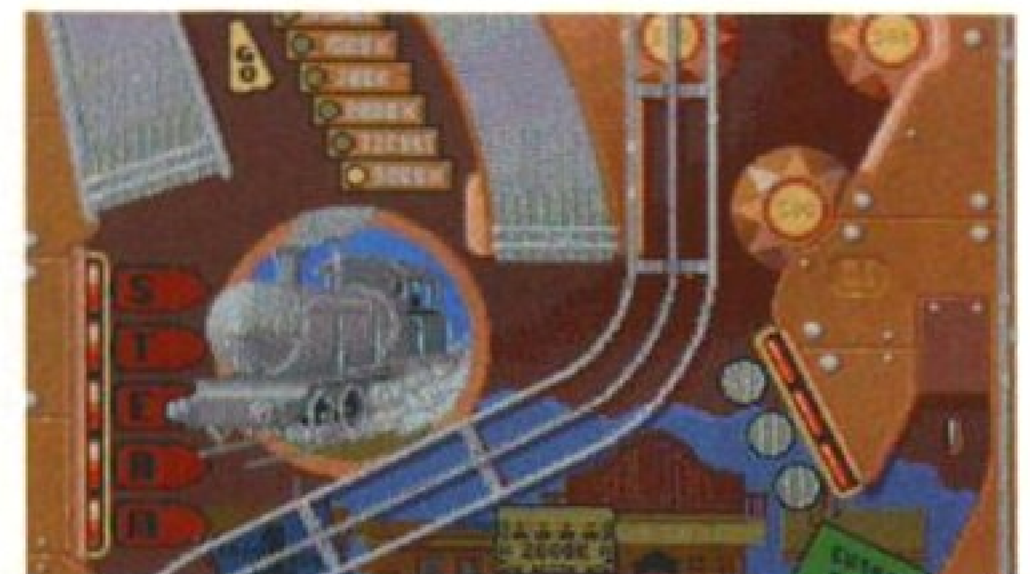
PAGE 67 **Video Kid leaps into action. Is it all boyish pranks and no trousers?**



PAGE 72 **Let there be light! Fantasy role-play gets a boost from the dazzling Shadowlands.**



PAGE 78 **Leisure Suit Larry is back for another shmooze. Is this guy a prat or what?**



PAGE 81 **Do bagatelle boards have Pinball Dreams? This one is too real to sleep through.**

JUST WHAT MAKES SCREENPLAY SO SPECIAL?

Our Screenplay Ed, Neil Jackson, explains why you can trust only our reviews.

Well, we take all the very latest games, as fresh as the moment the programmer went 'pop!' and play 'em hard to see what breaks. ***Amiga Format's*** Screenplay reviews are not half-baked or under-cooked; we don't expect you to put up with a review on an unfinished game or a demo version.

Unlike some of our less-scrupulous competitors, we won't be brow-beaten into reviewing incomplete games just so we can scream "exclusive" at you. After all, you want to know what you can actually go out and buy at the shops, and so do we. So remember, if isn't in Screenplay, then it isn't ready yet!

Don't even think of turning the page! How else are you going to know what's hot and what's not, if you don't take time out to check out the...

Coming

WORK IN PROGRESS


After his long voyage across the sea, Chris Columbus and pals pop into the nearest McD's for a bite to eat. Trouble is, Big Macs won't be invented for another 500 years.

Vicious rumour has it that during Noah's time at sea, there was nowhere on the Ark to put the mountains of, erm, ordure that all the creatures were creating. So, in a fit of desperation, he chucked it all over the side, and it stayed there for thousands of years, until Columbus discovered it and called it America.

Impressions's latest strategy-simulation, ***Discovery in the steps of Columbus***, sets out to recreate the explorer's legendary voyage, disprove the rumours and claim the land. But because most of us already know where America is, and would find it hard to miss when travelling west from Blighty, Impressions have moved it. Whether or not they've moved the tobacco, potatoes and Red Indians too, remains to be seen. Perhaps they'd all be better off left alone in peace.



This vast tract of African rainforest is disappearing at the rate of an acre every 30 seconds. By the time Activision's *Bushbuck* is ready, there'll be none left to explore. Plant a tree today!

Those cosmopolitan chaps over at **Activision** in France are just in the process of putting the finishing touches to ***Bushbuck***, their first program since their grand re-shuffle. Set in the year 2010, *Bushbuck* is a giant Treasure Hunt sort of affair, but without the annoying Anneka in tow. You skip around from country to country, searching for valuable artifacts and secret treasures, using the free airline tickets you're given at the beginning. Activision reckon it's not just a game – your knowledge of geography will be improved by the fascinating travelogue which includes 206 major cities in 175 countries. Look out for *Bushbuck* arriving over here sometime in April.

Meanwhile, at another airport, **Impressions** are busy warming up their forthcoming simulation, ***Air Bucks***. This is a detailed simulation of airline management, putting you firmly into the shoes of Richard Branson. Can you turn a one-man operation with a knackered old Dakota into a multi-million dollar enterprise? If you're particularly adept at carrying people and cargo to the right places at the right times, you could end up owning your own Concorde, or maybe a couple of new Boeing 767s. You'll also need to be astute on the stock market, so that you can make sure your stockholders are happy. Will *Air Bucks* be a high-flyer, or will it crash and burn? Next month we may find out.

Centaur Software, the makers of *Fantastic Voyage*, announce this month that they are very busy working on a new game which is likely to be something rather special. They're hacking away at ⇨

Plan 9 From Outer Space

Gremlin Expected: April

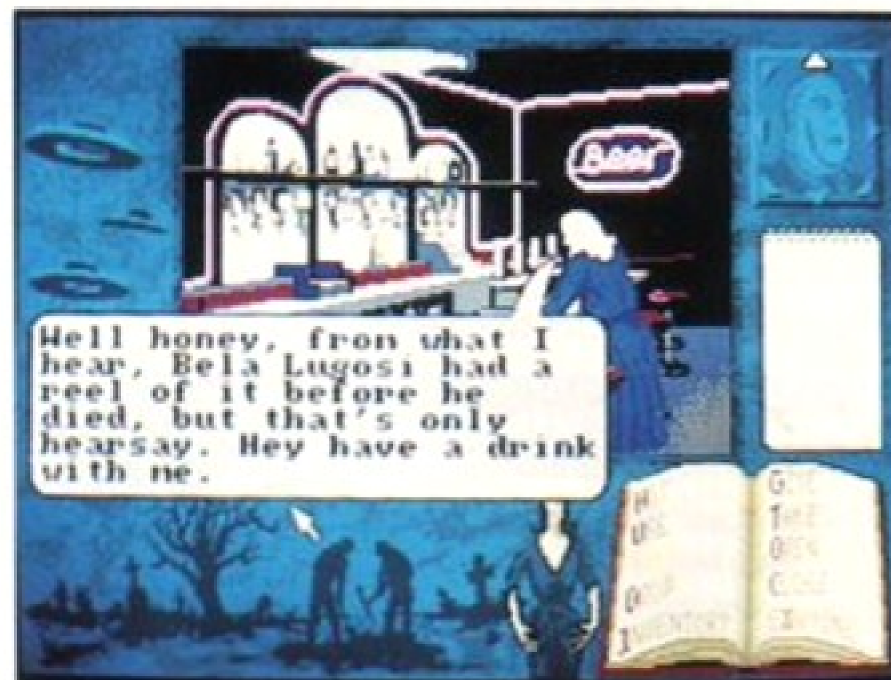
They must like taking risks, those guys at Gremlin. Only someone incredibly foolish or brilliant could even consider a computer version of *Plan 9 From Outer Space* – the 1959 B-movie which was universally hammered, slated and regarded as the worst movie of all time. But that's exactly what they're doing.

The film was a really, really low-budget affair (making even *Dr Who* look expensive by comparison), but it wasn't just this which made it so unforgettably awful. The actors, who included 1930s Gothic horror stars Bela Lugosi, Tor Johnson and Vampira, were more stiff and wooden than the Horse of Troy, but this was the least of their problems. Sadly, Bela Lugosi died during filming and had to be replaced by a 'double' – trouble was, the double looked nothing like Lugosi at all – but still the shooting carried on.

The resulting movie had cinema-goers rolling in the aisles when it was released. The continuity was terrible, the special effects were ridiculous and the plot was the most twisted and unbelievable piece of nonsense ever. *Plan 9 From Outer Space* became an instant classic, the lowest of the low, and has had a cult following ever since. And that's where Gremlin come in.

Rather than tar themselves with the same brush and release a naff game-of-the-film to match the naff film, Gremlin have put a new spin on the whole idea. You play the part of a private investigator who's been hired to track down the missing last reel of the movie. The game is basically a graphic adventure and you select the actions using a pre-prepared bank of verbs, phrases and sentences that are selected by mouse-control. En route, you visit various cinemas around the world and actually get to see snippets digitised from the original motion picture.

Movie-buffs will love it for its absurdity and tackiness, but what games-players will make of it has yet to be discovered.



When a lonesome girl asks you to join her for a drinkie at the bar, it'd be rude not to, really.



Universally known as the worst movie, ever - *Plan 9 from Outer Space* is still something of a cult. Will Gremlin's version be as awful? It couldn't possibly be worse. Or could it?

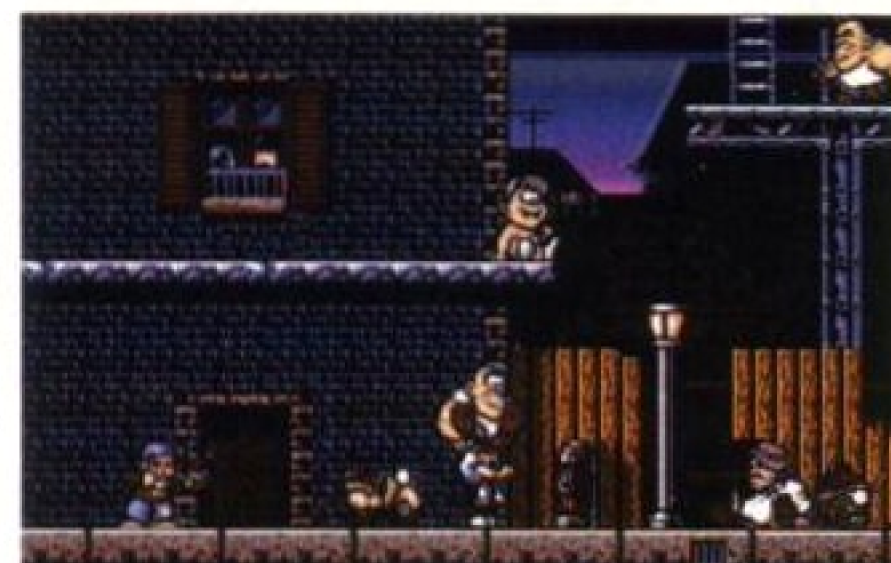

You pay four quid for your seat and you still end up looking at the back of someone's head. Typical!

Titus the Fox

Titus Expected: April

Although this game has already been released in France, it's only just about to break over here. Touted as the new standard in platform games, it promises to be something a little out of the ordinary. It's certainly big – if that's anything to go by – rolling in at around 900 absolutely stunning screens on 16 deviously designed levels.

You take the role of Titus, a young fox on his way to rescue his love from Marrakech. As you journey there and back, you use skateboards and flying carpets as transport, dodging many strange enemies and getting into plenty of fights. Sounds a bit like any other platform game? Sure, but just wait till you see it – for once the hype could turn out to be true.


Titus the Fox looks set to be the last word in platfrom games. At last your Amiga could give Sonic and Mario a run for their money. 'Bout time, too.

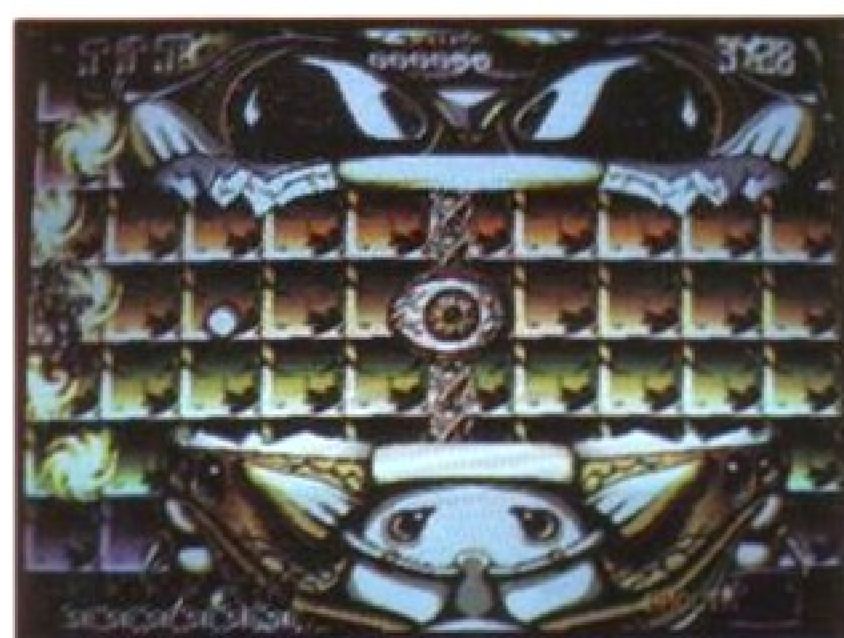
Attractions

The Manager
US Gold Expected: April



This footie sim is a cut above average and isn't the usual text-only spreadsheet, although there are statistics for all the league teams. As manager, you're responsible for arranging the right training, tactics and sponsorship deals. Come Saturday, you sit back and watch highlights of your team's game as animated sequences. It all sounds a bit predictable, but it's as absorbing and tense as the real thing.

Jim Power
Loriciel Expected: April



When the President's daughter gets kidnapped, where's the last place you'd think of looking? Apparently she's been transported to a far-distant planet. Really plausible, huh? As Jim Power, muscle-builder extraordinaire, you hunt down the space-subversives and retrieve the girl. And the mutants? They include zombies, hounds, skulls and spiders – all distinctly earthly. Hackneyed, or what?

Samurai
Impressions Expected: April



First Samurai, now this. But this game's a lot different to the Format Gold-winning Vivid Image classic. As you'd expect from Impressions, this is another complex strategy war-game. As head of the Samurai army, your job is to guide hundreds of well-armed troops into battle, choose their formations and battle-plans. If it sounds or looks familiar, don't worry. It's just first impressions.

Beavers
Grandslam Expected: April



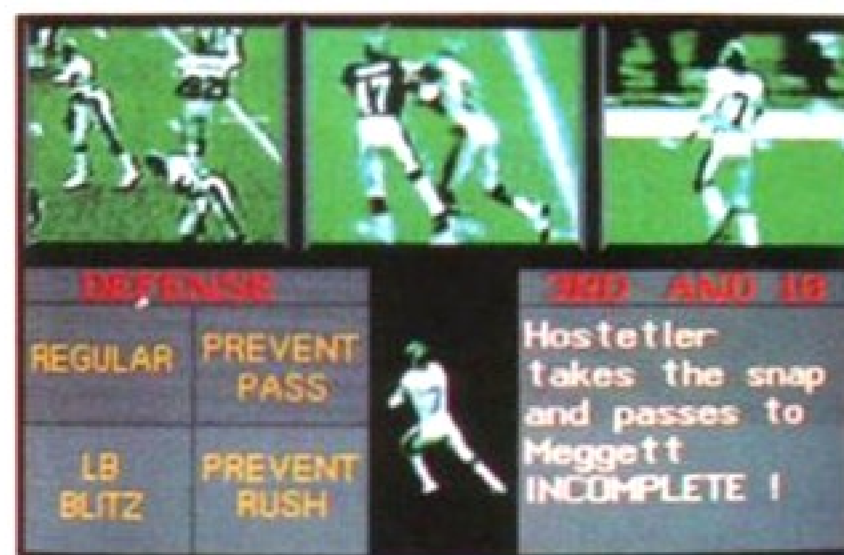
You are Jethro Beaver, a water-loving wood-muncher, and your lodge-in lover has been kidnapped. It's down to you to rescue her and stop the entire forest calling you a wimp. Four levels of woodland are home to a variety of wildlife, including raccoons with chainsaws and snowball-chucking rabbits. What next? Mutant hamsters kidnap gorilla's girlie, perhaps.

Championship Manager
Domark Expected: April

Monthly Awards			
MANAGER OF THE MONTH		PTS	CLUB
1ST DIVISION	MIKE		LIVERPOOL
2ND DIVISION	O'NEILL		LUTON
3RD DIVISION	MCLAREN		HUDDERSFLD
4TH DIVISION	DUNCAN		CHESTER
SENIOR PLAYER OF THE MONTH		AV. R	CLUB
1ST DIVISION	M.SHEARER		LIVERPOOL
2ND DIVISION	P.CHERRY		Q.P.R.
3RD DIVISION	C.FAIRWEATHER		HUDDERSFLD
4TH DIVISION	J.COOPER		BLACKPOOL
YOUNG PLAYER OF THE MONTH		AV. R	CLUB
1ST DIVISION	J.MCLAREN		MAN UTD
2ND DIVISION	M.BRUCE		DERBY
3RD DIVISION	C.LEE		HUDDERSFLD
4TH DIVISION	G.COTTEE		SHREWSBURY

Everyone's going football crazy at the moment. Sadly, Domark must be crazier than most, because *Championship Manager* is all text-based with no animation, giving it that quaint, 1980s Spectrum-feel. Why? It was the overdose of text that relegated the old-style sims to the league of boffins and bored middle-managers. And this latest release looks set to have all the appeal of the physio's damp sponge.

Touchdown!
Strike Force Expected: April



Rather like a scaled-down version of *John Madden's Football*, *Touchdown* puts you in control of any NFL team and lets you call the plays. Although *Touchdown* also suffers from the 'text-heavy-simulation' problem which affects many sports-management games, it does have digitised screenshots to show the outcome of your calls. These add a bit of flavour, even though they don't animate. Not a patch on the real thing, but it's still worth watching.

➩ **King of Karate**, touted as the world's first 24-bit colour game. It's being designed to work with their new OpalVision 24-bit graphics hardware, and features some of the most detailed animations that you'll ever see on your Amiga. Apparently, the game will be given away free with every OpalVision unit and these are due to be released during May. Prices are not yet available, but you can bet your life they're not going to be cheap.



Spot the Difference: one of the trees in this photo is different to the ones in the photo below. Five golf tees and a week in St Andrews hospital for the person who can tell us where exactly the ball will land.

Joining the ever growing club of golf-games is ***Nick Faldo's Golf***, the new simulation from **Grandslam Video**. The game uses the familiar viewpoint behind the golfer while you're setting up the shot, but the camera swings round just as you hit the ball. This gives the ability to control both the up and down-swing, so you can realistically control the motion of the ball. All high-tech stuff, but Grandslam assure us it's all intuitive stuff. There's a caddy on hand, if it all seems a bit too tough, and he'll make recommendations about the club to use. He's also there to make snide comments about your shots, just so you know what to do better next time. If you've a modem handy, you can play a few holes with up to eight mates, or you could go for broke and attempt to beat the legendary Faldo himself.



Not a cloud in the sky, a beautiful sea view, and I have to go and get cramp in my back the moment a streaker runs out of the bushes.

Not to be outdone, the golfing fraternity at **US Golf** (sic) are beavering away on ***Links***, which is their new eighteen-hole beauty. They're not telling us much about it at the moment, but an inside source has seen the game running. It looks excellent, but apparently there are a few problems with the screen update speed. Given time, US Gold will iron this out to make it more playable, but for now we'll just have to wait and see.

News is just coming from **Domark** that they are currently working on the next sequel to *Hard Drivin'* – ***Race Drivin'***. The game features two new tracks in addition to the original four, a Super Stunt Track and a crazy off-road Auto Cross circuit. To cope with the new road styles, there are options for the kind of cars you drive. You can go for the high-revving Speedster, the robust roadster or the posey Sportster. The most promising aspect of *Race Drivin'* is the planned modem link which links two Amigas together. Domark are already proud of the improved speed of their new baby – if the graphics are up to it, *Race Drivin'* could be something of a hot cookie. We shall see when we take it on a test drive... AF

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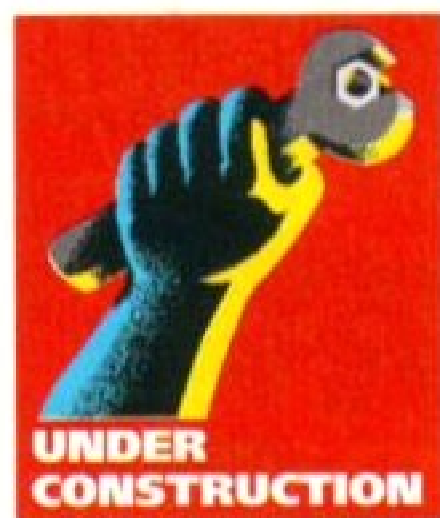
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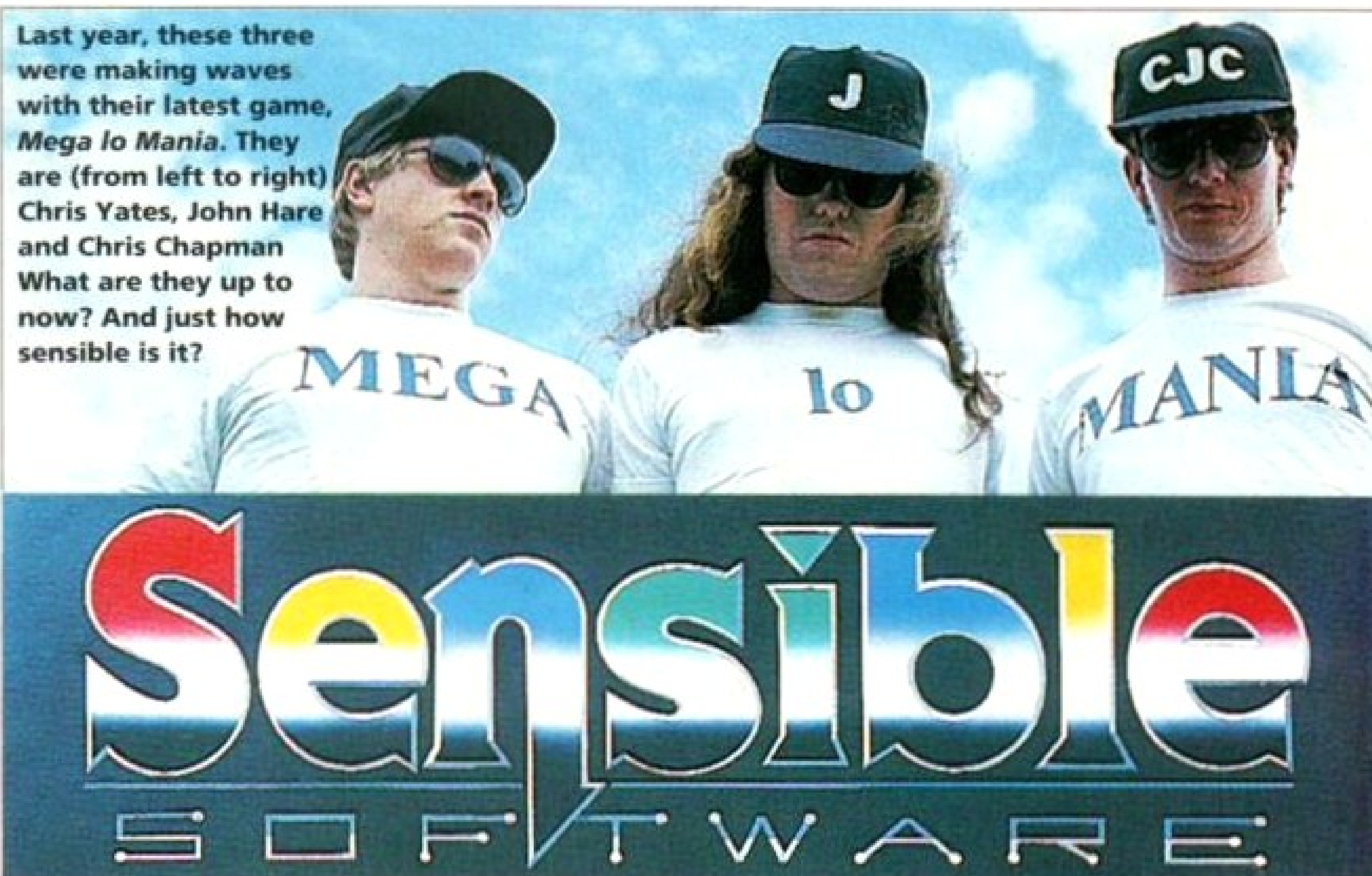
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This month, we've found not one, but three new games, all being developed by the same team. **Neil Jackson** drops in on the wacky lads at Sensible Software and finds out if they're really just...



Last year, these three were making waves with their latest game, *Mega lo Mania*. They are (from left to right) Chris Yates, John Hare and Chris Chapman. What are they up to now? And just how sensible is it?

Senses working overtime

Beside a small, out-of-the-way Cambridge branch line, a group of lads toil away at their latest game-ideas, oblivious to the sounds of the shunting wagons, clanking locomotives – and doorbells. After the fifth ring and still no reply, it was obvious that things were getting silly, not Sensible. A phone call from the local pub eventually makes contact, and we finally enter the lair of one of the oldest and most accomplished development teams in the UK.

The wiz kids

Our hosts are John Hare and Chris Yates, the founders of Sensible Software. They first achieved fame back in 1986, when they released *Wizball*. Six years later, with *Mega-lo-Mania* under their belts, they're revitalising their long-forgotten 'Wiz' in the form of *Wizkid*, a strange and amusing game for Ocean. On the surface, it's a cutesy-style arcade game, full of kid-appeal, in which you have to rescue your wizard's lost cats. Reading between the lines, you'll find oodles of semi-adult jokes which will sail harmlessly over the heads of most ten-year-olds.

Wizkid doesn't follow many of the preconceived ideas which you normally expect from arcade games. Instead, it's an incredibly varied and ultimately bizarre romp through many different kinds of game. There are complex puzzles to solve, items to buy and use, and even a hidden sub-level from the old *Wizball* game. All these disparate ideas are tied together by a special quest to collect musical notes which play a bonus tune when complete. All very odd stuff, but a sure-fire hit, if ever there was one.



Weirdness abounds in Sensible's new cutesy-arcade game, *WizKid*. Featuring their favourite creation from the classic *Wizball*, this game is really something out of the ordinary. Where else can you beat a butterfly to death with a bag of peanuts?



***Sensible Soccer* it's called, and once you've played a few matches it's anything but. Superb fun, with a distinct *Kick Off*-beating flavour to it. If this isn't a hit, then the world's gone crazy.**

Kicking away

Meanwhile, in another part of Sensible's huge open-plan office, two other guys are slaving over another new design. *Sensible Soccer*, which is due to be completed in June, is the work of Jules Jameson and Chris Chapman. They're setting out to create a game that will give Anco's *Kick Off 2* a run for its money. John Hare explains that while *Kick Off 2* was certainly great, it still had a few problems. "The scale of the pitch was awkward – you'd run down the screen, and then find you were a lot further to one side of the goal mouth than you thought." So, *Sensible Soccer* uses a smaller scale, plus the Amiga's overscan mode to give you the largest picture possible. The result is far more playable, and shots for goal stand a better chance of reaching the mark.

You can compete in the EUFA Cup, the European Cup Winners Cup and the European Championships and depending on where you're playing, the supporters make different noises. English supporters chant the usual rowdy songs, while Italians let off firecrackers. And in case the action on the pitch gets rough, Sensible have included a subs bench, complete with a manager and physio, which enables you to change tactics and attend to injured players mid-match. "The physio's great," says John. "He may bring your bloke off the pitch a bit early, but he prevents any real harm from occurring. If you ignore him, then your man may be seriously injured and out for the rest of the season." The risk is yours to take.

Military Madness

As if that wasn't enough, John and Chris are also working on another top-secret design which has been given the working title of *Cannon Fodder*. It's a cross between an Impressions-style war-game and an isometric arcade game, in which you control a combat group. But instead of the usual slow, step-by-step command system, *Cannon Fodder* is solid real-time action.

At your disposal, you have a platoon of initially untrained soldiers and a wealth of military hardware. You assign the various members of your platoon to specific tasks: one is the leader, another drives a jeep or a tank, and another flies a chopper. Depending on their skill levels, each soldier either helps or hinders the overall mission. Unskilled pilots, for example, can cause untold damage, especially if they crash a chopper full of squaddies.

Currently, *Cannon Fodder* is a game looking for a publisher, but John doesn't think they'll have any problems finding one. "We'll get all that sorted when we've got more of it running", he says casually as another train rattles past the window. With a track record like Sensible's, there's no doubt John's right.



A taster of the action due from Sensible's forthcoming *Cannon Fodder*. It's an all-action war-game, with just a hint of strategy and lots of military mis-management.

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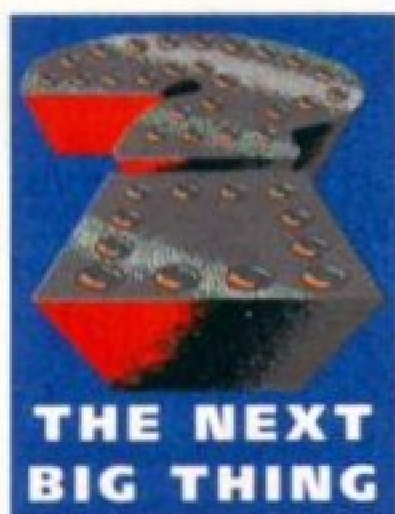
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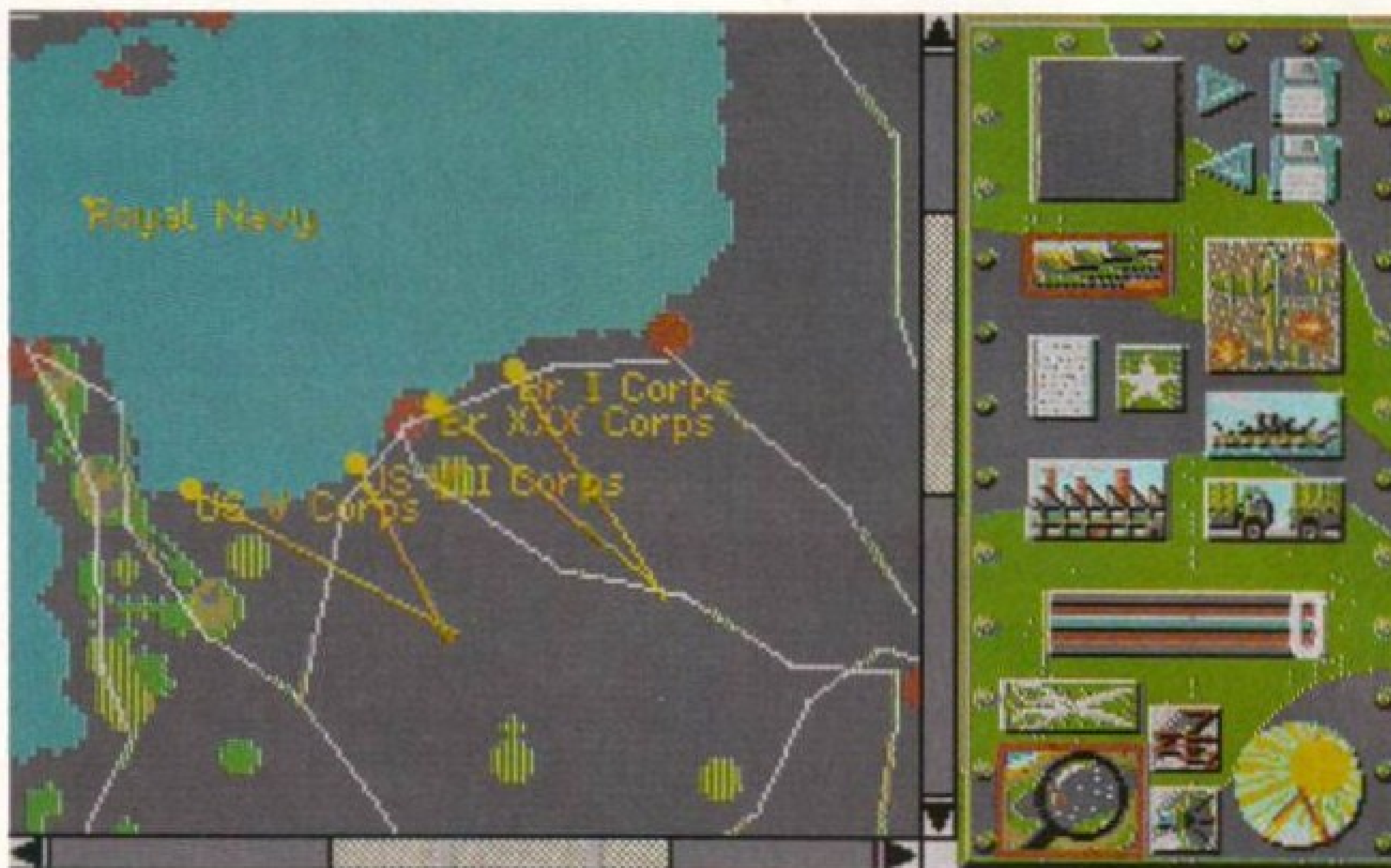
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Empire are just about to launch a full-scale Campaign to prove that war-games are not just for military-heads. One look at their forthcoming release and you'll think there's still a war on out there.



Campaign promises to be a major hit for all you budding Generals.The large-scale map of Europe enables you to place any of your troops in their starting positions before the battle commences.

Campaign

Empire Expected: May

You'd think that one tank game at a time was enough for anyone, but Empire are having a field day with them at the moment. Not only are they trundling along with their *Pacific Islands* (due any day now), they're also hard at work on another tank-orientated strategy game. *Campaign* is the work of Jonathan Griffiths, previously known for *Conqueror*, the tank game which used elements of David Braben's Virus game code. Two years down the line, Jonathan has managed to turn *Conqueror* into a full-scale strategy game, with the Braben code still forming a small part of this immense project.

War! What is it good for?

The resulting *Campaign* is a cross between a standard war-game (like *UMS*) and a 3D tank simulation (like *M1 Tank Platoon*). The game has both action and strategy aspects and it allows you to decide the mix of both.

At General level, you are responsible for organising the entire campaign (the default campaign is the Dunkirk D-Day landings). This includes the management of production resources, the movement of fleets of ships, the airforce and supply operations as well as simple tank engagements.

Using a large-scale map, you can position any type of military force anywhere you like, and as large as you like. You can even edit the map to put in new roads, rivers, forests and towns, just to make your scenario more interesting. You even have the ability to create mountains and hills, or their opposite – lakes – using the mouse pointer.



Down on the battlefield, the action hots up. You can guide your tanks around one by one, or you can leave it all to the computer if strategy is your thing. Either way, you can recreate the Second World War from the safety of your own home.

Landscapes can be saved and loaded from disk, so that you can build up a collection of different campaigns.

Assuming that you've begun a campaign and stationed your tanks (while you were at the General level), you can zoom into the map to see individual battles resolve. At this level, you can direct tiny tank icons on a local-sized map into the conflict and keep an eye on them all at once. You can make the computer handle all the aiming, firing and driving while you merely tell them where to go.

Get into the thick of it

If the action gets too hot to handle at the Battalion level, you can move right into the turret of any tank. Here you see a first-person view of the battle from your position atop the tank. Everything is drawn using flight-sim style 3D filled-polygons, but despite this the screen update is fast and the tanks are very easy to control. You can perform any of the tasks within the tank, or you can off-load them to the computer. In this way, you can make the computer handle the driving, while you work the main gun and take potshots at the enemy.

Campaign easily has as much scope as the ancient *UMS* – the only other war-game with similar detail and controllability – but *Campaign*'s action is far more realistic. It's also much quicker and more accessible, which could make it the best military simulation around. As usual, only an in-depth review of the finished program will reveal the full story. Watch out for this next month.

PAINTING PICTURES ON A BATTLEFIELD



With a bit of perseverance, anything's possible in *DPaint*. This German tank commander was created from one of Saul's photos and a print of an old uniform.



***Campaign*'s cinema-style intro sequence is like a short extract from a war film. But it's all home grown on the Amiga, and it speaks volumes about what your machine can do.**



Using digitised backdrops of the inside of a Jagdpanther, Saul creates the perfect setting for a German gunner. In the final version, animated lips are overlaid.

Like many games on the Amiga, *Campaign* features a three-minute introduction sequence to get you in the mood. But *Campaign*'s is a cut above the average title-screen-and-pleasant-music intro. Instead, it's a cinema-style animated sequence that'll knock your socks off.

Created by former Activision producer and freelance artist Saul Marchese, the sequence took two solid months of work on *DPaint 3*. But that's only half the story. The sequence called for a number of Russian and German WWII tanks engaging in battle, and these are hard to come by. To get round the problem, Saul built several models, including Tamiya 1/35th scale versions of the German Jagdpanther and Russian T-34. After painting, the models were digitised using a video camera and frame-grabbing equipment. For the realistic Austrian backgrounds, Saul digitised hundreds of different scenes from holiday brochures, selecting ones with the most appropriate buildings and perspective. These could then be montaged together in *DPaint*.

The majority of the work involved retouching each backdrop and tank and then combining them together to form a realistic scene. Next, each scene had to have individual frames of animation created, so that the tanks and soldiers would move naturally. The storyboard called for speech which involved hours of lip-sync work. For this, Saul digitised himself, filming each individual mouth position, so that the sampled speech (provided by music developers, Skinnybone) would match the graphics in the final sequence.

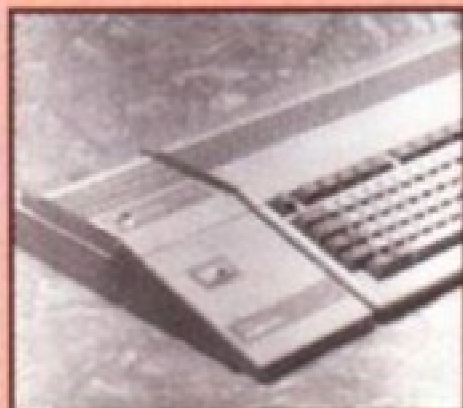
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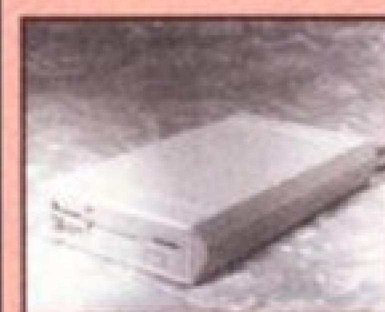
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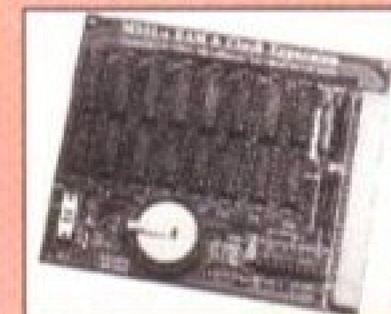


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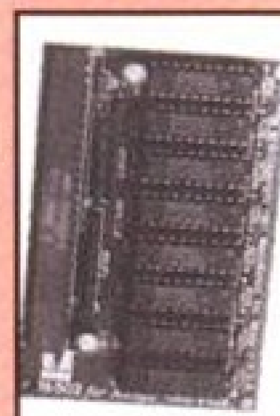
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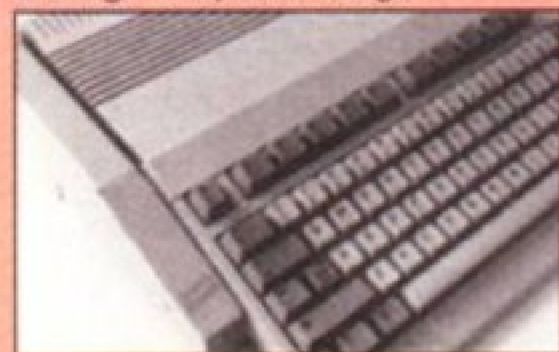
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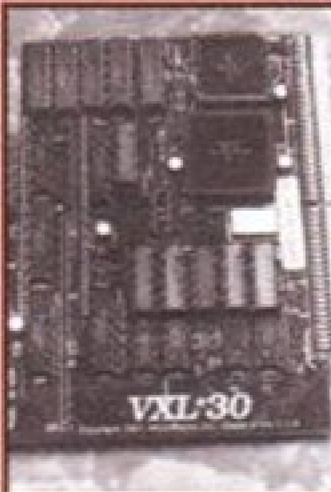


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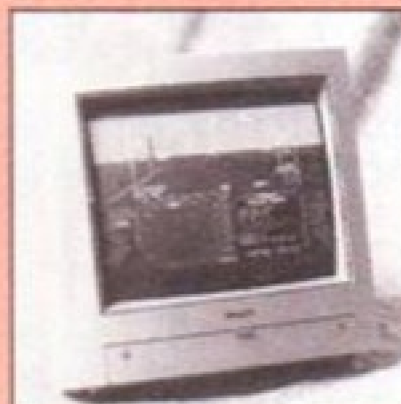


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Why is it that most sport sims are dead boring? We've all seen them, masquerading as accounts packages, with no action. But they're not all like that, y'know.



Electronic Arts have managed to capture all the action and excitement of the NFL in John Madden American football. At last someone's produced a version of the sport worth playing.

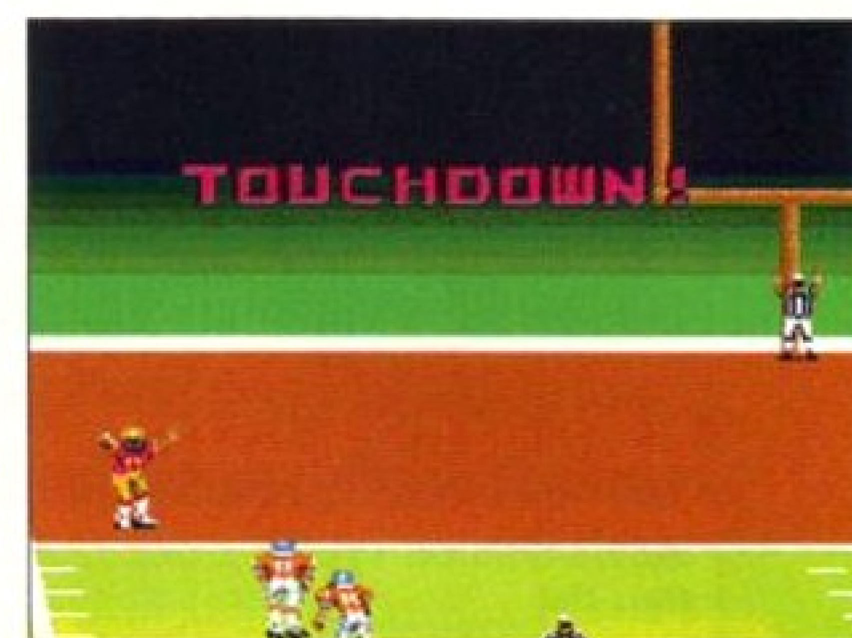
John Madden American Football

Touchdowns, quarterbacks, tight-ends, first downs – it's all gobbledigook, isn't it? That's the usual response you get this side of the Atlantic, whenever you ask someone about American football. For years now, it's been regarded as an inferior game, compared to our own soccer and rugby. But the times, they are a-changing, and Electronic Arts know this. We even have our own British team, the London Monarchs, and they're currently the World Champions. So maybe now is just the right time to kick off with *John Madden American Football.*

The trouble with American football (or so the story goes), is that it's too stop-start, with too many adverts and too much going on at once. It's impossible to follow the action. Some of this is true, but like any sport, it has to be learnt so you can understand what's happening. Not just a great game, *John Madden American Football* is the perfect study-aid. It's a far cry from the text-based strategy games which have traditionally been the way to play American Football on computer. Instead, a pseudo-3D view shows you the action and you guide selected members of your team around the field, rather like you can in *Kick Off 2.*



Everything's here – even the chain gang, who stand by the side of the pitch and show you if you've made ten yards. If you get brought down behind the chains, even more yards are added.

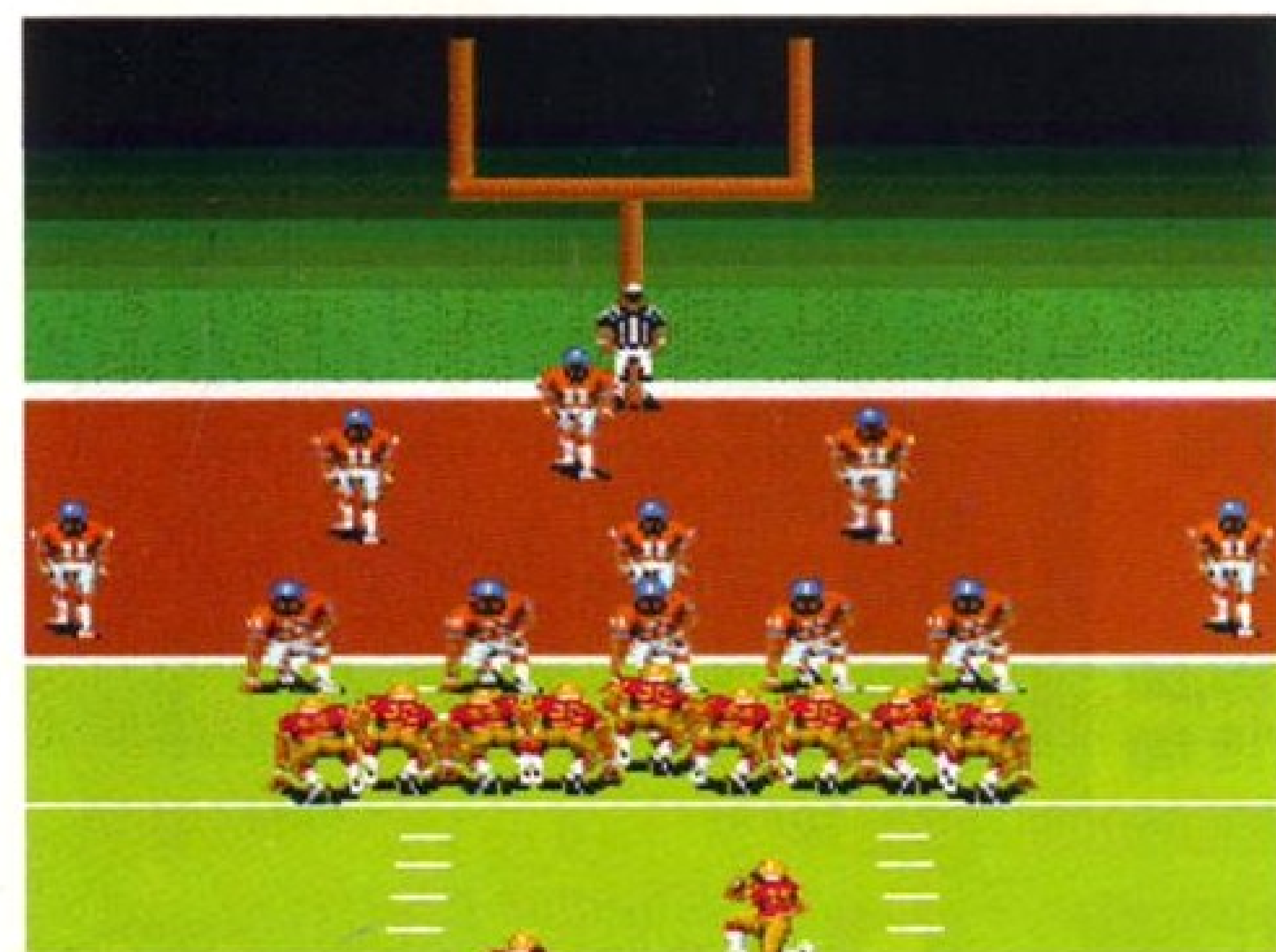


If you're lucky enough to make it over the line, your player immediately turns into a dancing fool, in true over-zealous American style.

In *John Madden*, there are different offensive and defensive team set-ups to choose, ranging from the tough-guys (BIG) to the grade-A catchers (HANDS). There are five different offensive formations which they can start from – including the Shotgun (a give-away passing formation) and the Pro-Form (a less obvious pass-or-run set-up). Each formation has six different running or passing patterns to choose from – so even if the defenders know you're likely to pass, they still don't know who to, or where he'll be at the crucial moment.

More formations than the Red Arrows

The teams, formations and plays are chosen from menus which appear while the teams are in the huddle. You move the joystick left or right to bring three possible arrangements into view, and then use a combination of joystick direction and fire button to select one. This way, if you're playing against a human opponent, he can see the team you're bringing onto the field, and he can narrow your formation and play down to one of three. As soon as you line up, he can see the formation – and he can guess which is the most likely play you'll use. Meanwhile, you can see which defensive formation he's chosen, and make a fair guess at whether he's going to come crashing in to sack your quarterback (a blitz) or just block your receivers downfield.



For the extra point, you need to kick the ball clean over the crossbar, before the defending hulks run round and squash you into the Astroturf.

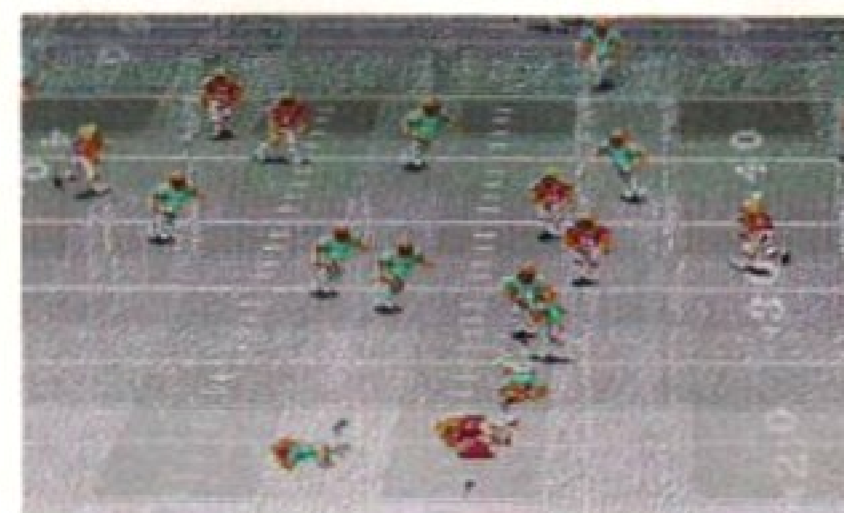
Once both sides have chosen their formations and their intended plays, they trot over to the line of scrimmage where the ball is placed. The play menus disappear, allowing you to see a large portion of the pitch. If you're the offensive team (ie, you have possession of the ball – you're not just the ones who swear loudest), you grab the ball, chuck it backwards to the quarterback and the play begins in earnest. But before you pick up (or snap) the ball, you can try to fool the defenders with a fake snap, by pulling backwards on the stick. Your quarterback shouts "hut, hut, hut" (which indicates a snap is imminent). If the defensive team is fooled and moves over the line, they get penalised five yards and you start again, closer to the goal line.

Snap the ball, not your back

As well as faking snaps, you can change plays at the line. If you've noticed that the defensive team has brought on its biggest players, and they're all standing at the line, you can be pretty sure of a blitz. If you've already called a passing play, there's a real risk that your quarterback will be squashed before he can pass, losing you lots of yards. By moving the joystick forwards before the snap, you make the quarterback call an anti-blitz play. He shouts "Blue Forty-Two" or something similar, and your team-members rearrange themselves in a hurry, so that you can run with the ball instead



You spend as much time in the huddle as you do hurtling down the pitch with the ball. But this is where the main tactics come into play. You select your chosen tactic by moving the joystick and hitting fire – but your opponent won't be able to see what you've picked. If all goes well, the rest of the team carry out your cryptic game-plan exactly as planned. If they mess it up, then people usually get flattened pretty quickly.



No matter what the weather, your boys are expected to play. In the middle of winter the pitches are often covered in snow or ice.



Do the NFL two-step! Here's your step-by-step guide to making a complete idiot of yourself in public, whenever the opportunity arises.

The riskiest play of all – the pass. Using the stick, you pass to one of three receivers. The quarterback lobs the ball over everyone's head, and you take control of the receiver seconds before he grabs it and runs.

of passing. Follow it up with a quick snap, and the defense is left with its pants down, looking for the non-existent pass. It's all in the tactics.

If all this sounds like it's still too complicated, there's no need to worry. Whether you're playing another person or the computer, you have the option to simply call the plays and do nothing else. Your Amiga can move your players into the positions you've chosen, and even handle passing and running with the ball. If you want to do the running bit, but you can't manage the more difficult passing, you can call a passing play, and wait until the ball is in the receiver's hands. If you move the joystick then, you take control. You can do this any time after the ball is snapped, or just leave it to resolve itself. Once the ball hits the turf, you're back to play-calling again and the process starts over. This neat option allows you to be coach, quarterback, receiver or blocker as the fancy takes you.

Over the shoulder

There are oodles of hours of gameplay inside *John Madden American Football*. With a mate, it's even better, whether you're just having a friendly one-off match, or a full-scale contest heading for the Super Bowl. And it doesn't matter if you're still not sure about all the rules. The manual tells you absolutely everything that you need to know – and more – and it has a distinct advantage over watching the game on TV. You can double-check every play by calling them yourself and letting the computer do the work. Soon you'll be a master of the game and know that all the gobbledigook makes sense.

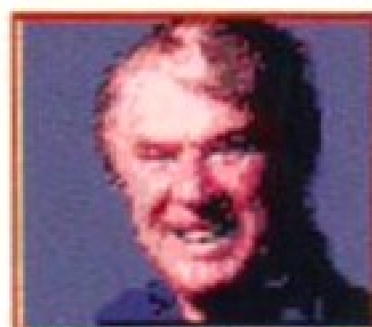
John Madden American Football isn't a solitary kind of game. There's loads of two-friend against, and the whole event is as watchable as the real thing. The rest of the family, who are sure to be watching over your shoulder, will be more entertained than they would if they were watching a TV game. *John Madden American Football* has one of the classiest game intros ever seen on the Amiga, complete with sampled speech, raunchy music and stunning animated graphics. Quite a few TV productions could benefit from intros this good, never mind other games. And once you start playing the game itself, all the sound-effects that you would expect are there. There's even a roof-raising cheer from the crowd when you make a touchdown. It really is fun for everyone.

"A far cry from the text-based games which have traditionally been the way to play football."

Next time you tune into Channel Four on a Sunday night, and you find that there's a Bulgarian opera on instead of the Redskins and Dolphins, there's no need to switch over in absolute disgust. There's a whole heap of fun you could be having, and *John Madden Football* is where it's at. Don't spend the rest of your life just cheering on the side-lines; get yourself a copy and then you can have your football and eat it.

Neil Jackson

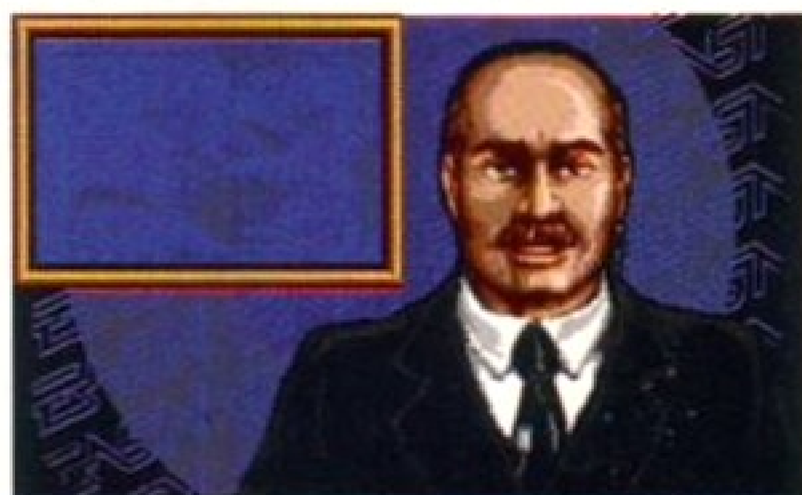
JOHN MADDEN? WHO'S HE?



Mr John Madden.

John Madden reached fame as the Head Coach for Oakland Raiders (who later became the world-famous Los Angeles Raiders). He was promoted to the top position in 1969 at the age of 32, making him the youngest professional Head Coach in the history of the game. During his ten-year term at the Raiders, Madden drove the team on to win seven Western Division Championships and the 1977 Super Bowl against Minnesota Vikings.

In 1979, Madden retired due to heart trouble and became a football commentator for an American TV network, where he can still be heard today.



Yes, it's the Yanks' Greavsie equivalent.

John Madden Football
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- It's the NFL equivalent of *Kick Off 2*, only a lot more polished.
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- Makes all other American football games look like spreadsheets.
- All the sights and sounds of the Yanks' favourite game.

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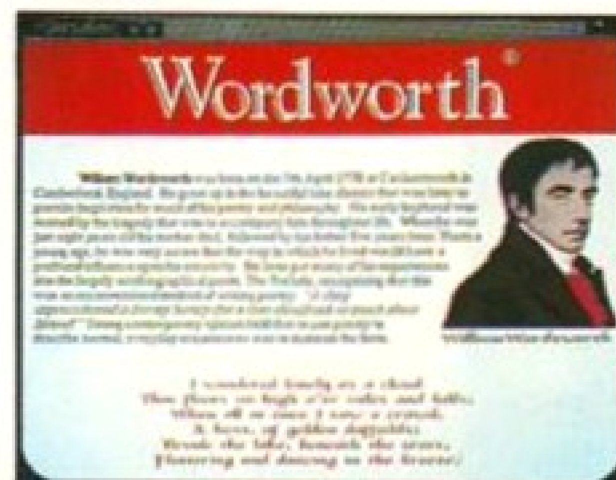
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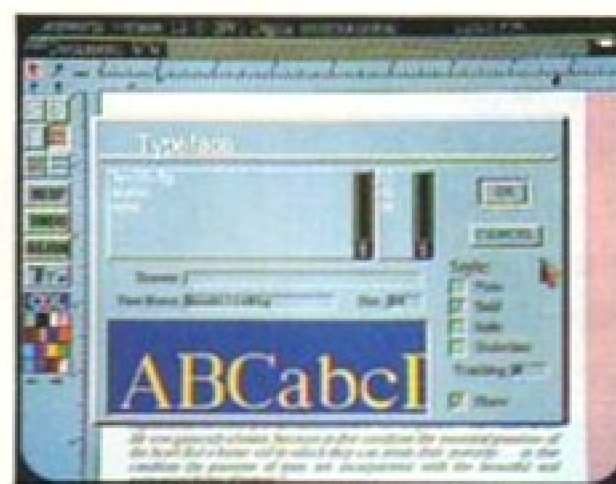
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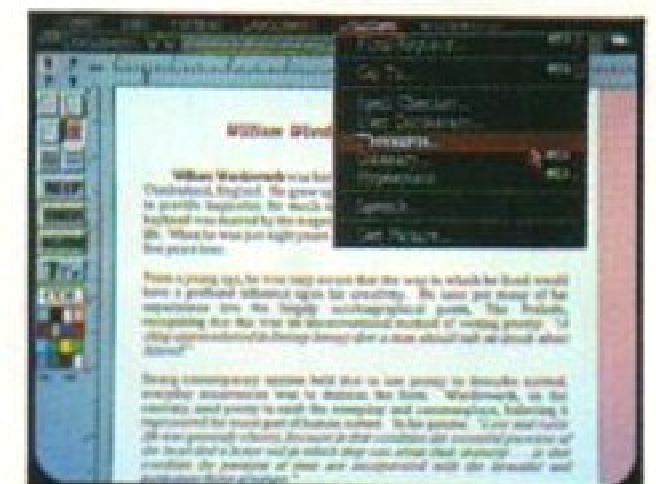


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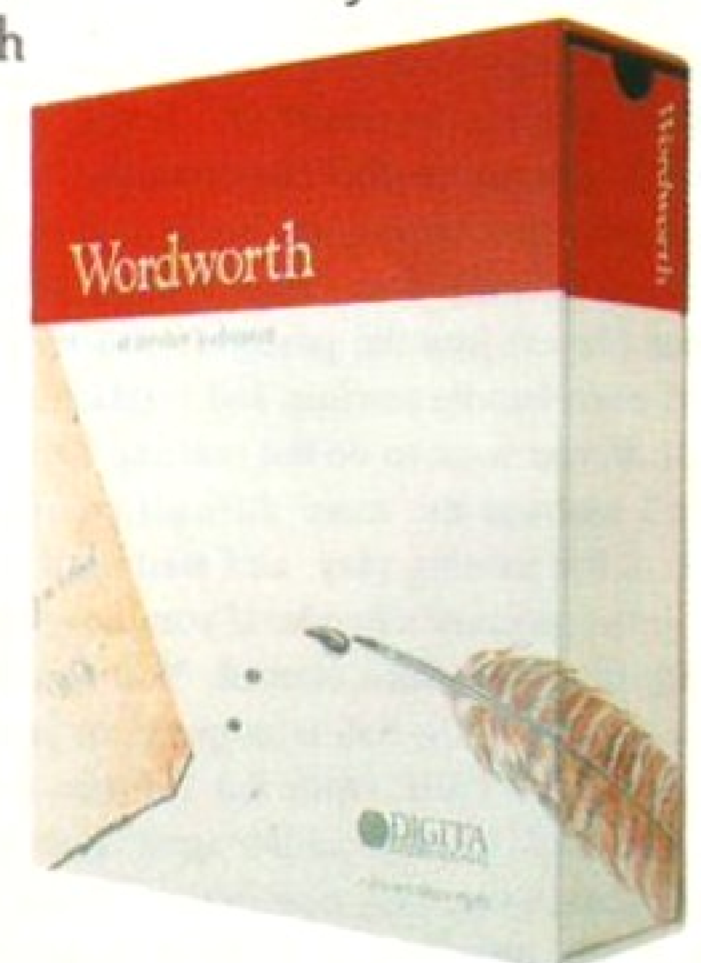


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4D Sports Driving

Oh dear. It doesn't bode very well for a game when its protection system is so abysmal. It's not fair to operate on a first impressions basis, but when a game tells you that you've failed the security check when you haven't even been given a chance to enter anything, you know that this is going to be a sloppily programmed effort.

4D Sports Driving is an interesting game. It takes as its premise the idea that the fourth dimension is realism (and there was me thinking it was time) and that this game is 'amazingly' real. What a joke. If this game's amazingly real then obviously we've all been living in some kind of virtual reality for the last couple of decades.



It's all gone horribly wrong. You'll find that the grassy areas on either side of the track are where you're going to be spending the majority of time.

Extremely hard drivin'

What we've got here is a very obviously *Hard Drivin*/*Test Drive*-influenced game. The idea is that you can race one of 11 performance cars (including a Ferrari, a Lamborghini Countach and the ubiquitous Porsche) around a series of tracks either against a computer-controlled car or the clock. The 'fun' aspects come from the stunt elements to the tracks.



This is a curious obstacle. It's a kind of tunnel in which you have to travel up one side. For a few laughs try doing a 360 over the roof. The ensuing crash is laughably badly animated.

Having picked your set of prestige wheels and decided which track you're going to potter around on, the screen display changes to show a fuzzy representation of the particular dashboard of your chosen car. The garage doors then swing open and with a nudge of the joystick you can accelerate out. Unless of course you haven't been given the opportunity to enter a control word (usually in German), in which case the car will crash and you have to go all the way back to the main menu in the vain hope that the game will ask you for that precious word.

In the fast lane

If you do actually manage to make it out onto the track then the game doesn't get much more exciting. The programmers boast about the "Fast, detailed and smooth polygon graphics" which grace the game. However, all there seem to be are slow, grainy and hopelessly juddery graphics with about all the smoothness of a Channel crossing in a force 10. Even on the supposedly fast graphic detail settings, it's impossible to get the car's handling right. You either need wrists of steel or some form of orthopaedic support to help you maintain any reasonable cornering speed.

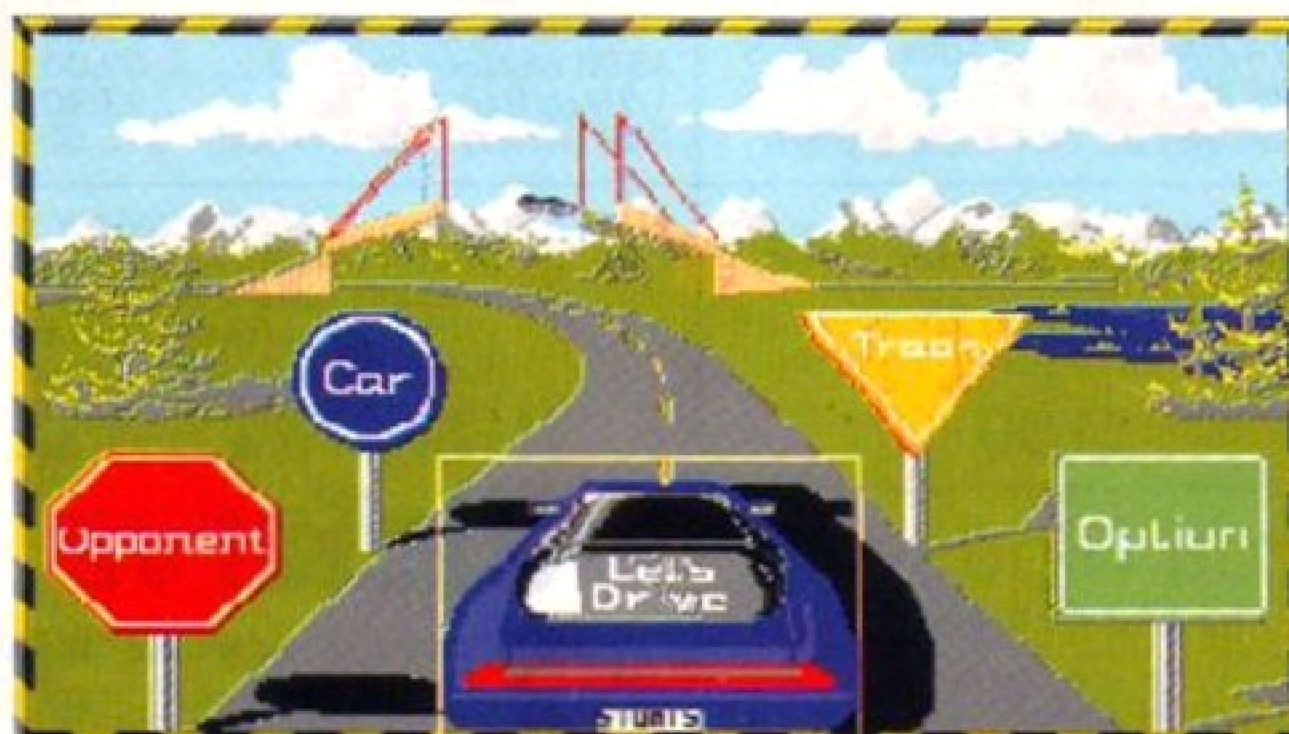
It's easy to spot the influences in this game, especially when you find out that it's from the same team who created *Test Drive*. Obviously the main influence is Domark's *Hard Drivin*, but look a bit closer and you can see bits of *Lombard RAC Rally* and *Powerdrift*. However, those games were quite reasonable compared to this. Sadly, *4D Sports Driving* is far more difficult to control and has got the kind of screen update you'd expect from a 1932 Kinotrope.



Leaps into the air have none of the excitement of *Stunt Car Racer*. You simply take off and ermm, that's it.



Here's one screen you should get familiar with if you're planning to spend a few hours with this game.



The main menu enables you to pick an opponent to race against (there are six), pick or design a track, change your options (sound on/off, graphic detail) or actually drive the car.

So you didn't like it much then?

Ahem. Nope. When this kind of game gets released for a machine as advanced as the Amiga you've got to wonder. Software houses think that by giving you such wonderful options as replays, camera viewpoints and redesignable tracks you'll miss the fact that there's naff all in the way of gameplay.

If the programmers had spent a little more time getting the graphics smooth and the cars controllable, they might have a half-decent game on their hands. As it is, this is wholly awful. 4D indeed. Try 4th rate!

Andy Hutchinson

4D Sports Driving
Mindscape ■ £25.99

- It's slow, boring and thoroughly, utterly, teeth-gnashingly derivative.
- Takes all the worst bits of *Hard Drivin* and manages to make them even worse.
- It only runs on 1 Mb Amigas. What a shame.
- Not the kind of game to practice your test on. Try *Formula One GP* instead.

Amiga Format Verdict **33%**

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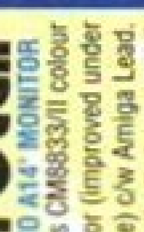
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Storm Master

If you were to mix the ideas of the Wright brothers with those of Heath Robinson, you might well end up with one of the aircraft from Silmarils' latest release *Storm Master*. This quite unique game is mainly a test of strategic ability, but the occasional bit of arcade action is included and there's even some supernatural administration that has to be done as well.

You play the newly elected leader of a wartime government from the island of Eoliä (a magical country on the planet Urgaa). Neighbouring island Sharkaania has threatened to invade for centuries, but until the recent discovery of flight they have been unable to do so. This is because a huge sea-monster, called Goorza, inhabits the channel of water which separates the two states. The only way across is to fly...



This is the equivalent of your Houses of Parliament. Here all the members of your council gather together and exchange information in return for a little ego-massaging. Ignore them and they'll leave in a huff. In fact, the only difference between this and the real thing is that your chaps seem to fall asleep an awful lot less.



The view from the pilot's chair, as you fly over enemy territory dropping all manner of heavy objects onto the scum-filled villages below.

You can choose between five different scenarios that are each set at different times during the war. This allows you to give the advantage to yourself, or be thrown in at the deep end with the challenge of turning the tide of a war that is not going your way. The lead up to this options screen takes the form of an atmospheric intro, showing the Storm Master invoking a howling wind, to propel one of the aforementioned craft into the sky. Very impressive stuff!

The magnificent seven

It's a very strange place is Urgaa, with some very strange people, seven of whom sit on your own ruling council. They are the main governors of Eoliä, who each administrate a separate area of the society, and are known as the Ecclesiast, the Master Miller, the High Constable, the Joker, the Leonaardo, the Inquisitor and the Commander. Clicking on them produces a sub-screen where further options are possible, some of these lead to further option screens and so on, making the game parameters enormous.

The Ecclesiast is the most important member of the council, since the title of 'Storm Master' belongs to him. Through prayer to the god Eolü, he is able to gain limited control of the winds, which can be used to increase the yield of windmills or wreak havoc upon the enemy by the unleashing of a cyclone. You actually play a part in this ceremony by using the mouse to conduct various rituals which have to be performed in a certain order. It's good fun but incredibly difficult, and gets quite frustrating when you receive only a light breeze for your efforts instead of the raging hurricane that you had been expecting. Clicking the mouse around the ceremonial chamber causes some great little animations and the temple backdrop itself (like the other backdrops in the game) is also of very high quality.



Building your own flying machine is easy. All you need to do is connect the full sized sub-atomic ram-thrusters to the rotary pan-dimensional flude-valves. Give it a wiggle, and hope for the best.

The not-so-Spruce Goose

The Leonaardo is your head of science and research. He is also a very important member of your council since it's through him that you must design and build the aircraft to take your army into combat. With his help you can also invest money into the education system of Eoliä. His sub-screen provides access to some of the most attractive graphics in the game: the ship design screens. There you can experiment with different components to create, crew and test one of four types of weird, boat-like flying machines, that are shown on the drawing-board in some impressive da Vinci-style artwork. For your inventions maiden flight another screen appears where it either flies through the air with the greatest of ease or crashes to the ground in a ball of flame. Brilliant! If you manage to launch an air-raid and then get attacked by enemy aircraft, you are treated to a relatively fast 3D section that gives you a view from the.. er... prow of your plane so that you can dogfight to the death.



Your long-range bombing campaigns usually start with this screen, the map of the enemy territory. You guide your craft here, and tell them when to start raining death from the sky.

The whole of the high council are incredibly touchy, and sometimes leave if you neglect them, so it's best to rotate between them. Since the strategy element of the game concerns the maintaining of food supplies and good living conditions, as well as the construction of an airforce, it's important to keep them at your side. The sub-sections of the game which control this process, are all attractive and easy to use, making the game a joy to play once you get the basic idea.

The combination of strategic and arcade gameplay put *Storm Master* in a class by itself, with excellent graphics and sound simply being the icing on a huge cake that you must get a slice of. Today!

Paul Tyrrell

Storm Master
Silmarils ■ £29.99

- Variety of actions possible is overwhelming.
- Graphics, music and sound are all remarkably impressive.
- Easy to get in to and hard to get out; making mistakes simply makes you even more determined.
- Five scenarios at five levels of skill give it much lastability.
- Completely original style of game that never ceases to enthrall.

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Videokid

Déjà vu's a spooky feeling isn't it? Unfortunately, it's a feeling that's beginning to haunt the world of computer games more and more. But I suppose there's only so much that even the most inventive of programmers can do with a bunch of moving sprites, some bleep noises and some wacky graphics. So it's inevitable that every now and then one video game will strangely remind you of another.

Déjà vu's a spooky feeling isn't it? But sometimes it's based on pure fact. Sometimes you can genuinely say that you have actually, definitely, 100 per cent for sure, certainly played a particular game before. Take *Videokid* as an example. Now when you first load this little cutesy, you immediately think of *Mega Twins* – the platform romp from US Gold that graced these sacred pages way back in issue 29 of ***Amiga Format***.

On paper there's nothing of earth-shattering consequence to be gleaned from a comparison of the two games' descriptions. Both of them feature big, glossy and (there's no getting around it) cute central characters. Both games are pretty fast 'n' furious platform shoot-em-ups (when your central character can fly gravity-free, it's difficult to know when a standard platform game becomes pure shoot-em-up) and both games boast the same high quality of graphics, addictive action, slick presentation and groovy audibles.

Haven't I seen you some place before?

How many games sound the same if compared in such a fashion? Loads. But the point about these two games is that they both come from the boys at Twilight. Cue coin-drop, realisation dawning and light-bulb appearing above head. It would seem that here we have a case of mutton dressed as lamb.

So this time there's only one kid (*Mega Twins* had two, hardly surprising), the swords have been replaced with a selection of five different firearms (collect assorted power-ups along the way), the graphics have been tweaked and tailored (but the feel remains the same) and the levels redesigned to create more of a four-way scrolling environment than its predominantly linear code-sake. But underneath the games play remarkably alike.

Is this necessarily a bad thing? Well *Mega Twins* was a great game and there are sufficient differences between the two games to allow *Videokid* to stand on its own merits. But the similarity is worth remembering, if for no other reason than it should give you an idea of what the game plays like.

So what (at last) is *Videokid* all about then? Well, Billy was just an ordinary kid sat watching telly. His dad brings home a brand spanking new video that not only plays all your favourite flicks but actually sucks you deep into a spaced-out video-world from which you must try to escape. What will they think of next?

Video star?

So the scene is set (contrived, even by computer-game standards) for the now green-haired Billy to embark upon a five-stage adventure through Medieval, Western, Science Fiction, Gangster and Horror world. Each stage (except the first) comprises four levels with a traditional end-of-stage boss breaking up the grab-shoot-dodge gameplay.

The pace is quick throughout, and graphically *Videokid* is fairly impressive. Each stage boasts its own character and variety of baddies, while the soundtrack attempts to keep in style with the radical fluctuation of film genre-inspired backgrounds.

Try the cheap seats...

If you enjoyed *Mega Twins* then *Videokid* offers more of a similar sort of thing (hasn't that been said before? Déjà vu again!). It's difficult to pigeonhole *Videokid* exactly, 'platform shoot-em-up' is as close as you can get. Again, there's not much that could be called original, and at £25.99 this inevitably leads to suggesting you have a glance through the Budget Pages (92-93) as an alternative way of grabbing yourself some extra VFM. But *Videokid* is fast, fun and worth investigating. A respectable, entertaining but ultimately unoriginal game.

Neil West



Here's Billy strutting his fly-shoot-dodge stuff in the dungeon depths of Medieval World. A fully-tooled up Billy is a force to be reckoned with, but it's early days yet, so you'll have to make do with just a forward-firing laser gun



Who's a pretty boy then? This budgie from hell flaps up and down and aims deadly Hoots at you. Scary stuff indeed. Time for our Billy to unleash one of his two remaining smart-bombs, methinks...



Billy's a wizard, you see, and as *everyone* knows wizards can fly. So the whole of his adventure is gravity-free. Platforms? Who needs 'em?



A six-shooter toting Billy (the Kid?) takes on the baddies of Western World. With no obstacles to avoid, this level is pure shoot-em-up action all the way, so just keep blasting.

Videokid
Gremlin ■ £25.99

- A souped-up *Mega Twins* without the twin, really. The same code could have been used to create a new game.
- Big colourful graphics, slick animation and non-stop action.
- Nothing original whatsoever.
- Fairly pricey for what it offers.

Amiga Format Verdict **60%**

Who are two of the best animators in the world? Disney and Hanna Barbera? Well that may be the case but it takes more than a couple of big names to make a successful graphic adventure, as our Willy finds out...

Willy Beamish



Oh, the classroom. To complete this game your first priority is to get out of the place. Note the lush artwork.

This was created by two professional cartoon artists, one from Disney and one from Hanna Barbera. They painted the originals and they were then digitised professionally before being ported over to the Amiga. It's a pity that the animated sequences aren't as good as *The Little Mermaid* or even *Tom and Jerry*.

It's curious how you can tell which country a game's from. French games are usually very weird and very colourful, while the Germans like technical and fast games. The Americans however, seem to have a never-ending desire to create film-like games on computers, hence games such as *Monkey Island* and anything by Sierra.

Willy Beamish is Sierra's latest outing and true to form it's a sort of movie game about a small boy and his frog called Horny. The storyline goes something like this: Willy's about to get an awful grade on his report card which means he won't be able to go to the Nintari championships, which is a kind of computer console Olympics.

It's a different sort of game altogether...

This is a curious type of game. It squats squarely between more standard graphic adventures and strategy/decision-making games. A typical scenario will involve you making a few decisions on Willy's behalf, such as sneaking out of class or not and then making the most of any situations that arise as a result in a more standard inventory, object, solution form.

For example, at the beginning Willy's stuck in class. The obvious way to get out is to fake a stomach cramp. Every time there's a decision to be made a window pops up and you simply choose the appropriate choice. A bit more of the story will then play out. Should things quieten down you'll be presented with the option of exploring the room on-screen by moving the mouse pointer about and trying to pick things up or exit to other locations.

Typically there are about five decisions to each static screen section. Thus it's easy to take the story off at complete tangents. Using the earlier example for instance, if you don't go to see the school nurse then you can do some writing and sneak out while the teacher's got her back turned to you.

It's not terribly taxing on the brain cells. If you save the game regularly then you could probably finish the entire game without having to restart once. In fact it would seem that this game was aimed fairly and squarely at kids; American kids at that.



Great questions of our time. Of course, knowing Willy's luck, Coach is going to say, "No way buddy."

Your mother wouldn't like it

Actually that's a lie, she'd love it. This is one of those wholesome games which you could happily let the Pope loose on. The graphics are superb, they've achieved a kind of oil-painting sheen to them which is evocative of Doctor Seuss in the Nineties.

The animation sections of the game, while pleasantly diverting are slow. You certainly wish that Willy could move with a bit more speed sometimes, though with the number of colours on screen at once, it's probably not a reasonable request.

Willy Beamish is fairly fun for a while, though it probably won't grab hold of anyone's attention for any great lengths of time. This is due, in part, to the incredibly slow disk accessing. The game comes on a massive 12 (!) disks (yep count 'em) and you find that most of your time is spent swapping disk nine with three or disk two with eight. In fact this disk swapping is so soul destroying that it's not worth getting the game at all unless you've got a hard drive on which to install it. The verdict then takes into account the disk accessing; if it came on fewer disks and was a bit quicker it would have been a different story. As it is *Willy Beamish* is tortuous fun.

Progress through *Willy Beamish* can be a frustrating process. You see, there are portions of the game where the computer characters interact with each other, during which your only job is to keep hitting the right mouse button. For instance, in the hallway after you've



The contents of Willy's desk is an interesting sight. Note the spray can and the rather obvious pun on the lid to Nintendo and Atari. Such drollness, such ribaldry, such junk.



Should our beloved hero screw things up, his mum and dad will find out about his appalling grades and pack him off to Bill and Ted's worst nightmare; the military school.

In this instance Willy mistimed his departure from the classroom and before he could blink he was having his head shaved and his locker searched. There are wodges of alternative endings which Willy can have, this is just one of them.

sneaked out of class, the coach catches you and asks what you're doing. If you answer incorrectly he'll ask you to do 20 push-ups, which kicks off a small exchange of information. Then finally, when you've done the push-ups he'll ask exactly the same question again. Once you finally figure out what you're meant to do, you'll still have to endure elaborate and time-consuming animated sequences.

comes on 12 disks and costs £34.99. Sierra claim that the game's got "a spice of adult humour thrown in." What they mean by this is your bog-standard Benny Hill humour which is about as funny as Barrymore's new show. For example, if you make a trip to the nurse's office, you'll discover an extremely buxom girl who's ample proportions quiver about. Seriously, it's not titillating and it's not funny.

"Willy is fun for a while, though it won't grab your attention for very long because of the incredibly slow disk accessing."

If you've got the impression that the game's about waiting, then you're right. While the problems are simply a case of hit and miss, you can't avoid the complex and tedious animated sections. If you forget to save regularly you'll end up having to watch the same yawn-inducing bits again and again.

Struck it lucky?

Willy Beamish is touted as a humorous game. The only funny thing about this game is that it

Other reasons to be dubious about this program's credentials include the fact that they give you a note book, stickers and assorted rainforest wasting bumph and the fact that it's sold 80,000 copies in the United States already. However the fact that the backdrops were drawn by two professional artists from Walt Disney just isn't enough to stop the program being consigned to the could-have-been-but-isn't file.

Andy Hutchinson



Willy's come a bit of a cropper at the hands of the masochistic coach. Once he's complied and done his 20 push-ups the coach will *still* want to see his hall pass.

Willy Beamish
Sierra ■ £34.99

- Some gloriously colourful and extremely effective graphics.
- Twee sound and sometimes obscure American references.
- Mind boggling number of disks means lengthy disk accessing spoils any fun.
- Fairly simplistic adventure dressed up with glossy graphics.

AMIGA Verdict **44%**



After years in darkness, the future for role-play games looks bright again. Have you seen the light? Maybe you'll find it in the twilight zone, where the darkness meets the day, and shady characters from Domark tread carefully.



Shadowlands is full of devious traps, like this pressure-pad and pit problem. On the early levels, like this one, clues are always at hand. Check the walls – but have your money ready.

Shadowlands

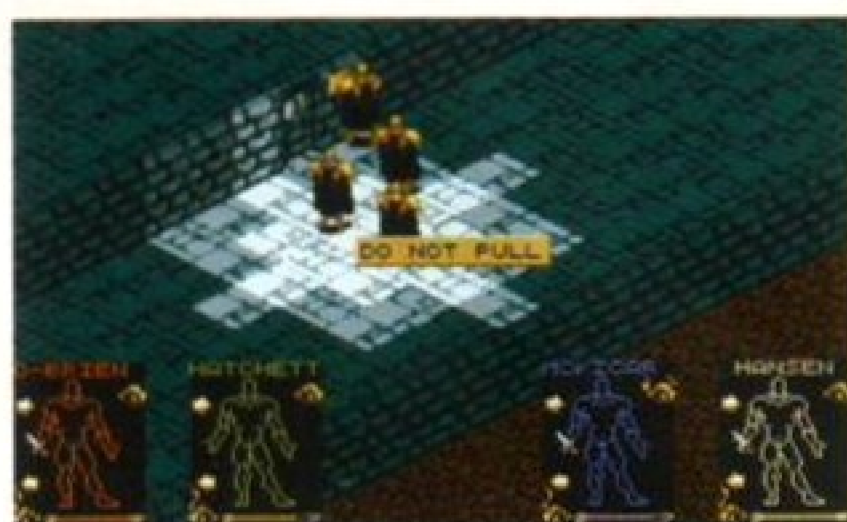
Originality is always scarce in this business – you only have to look at the hordes of plagiaristic shoot-em-ups to see that. As soon as someone hits upon a neat concept for a game, everybody rips it off. But Teque Software, the guys who are behind Domark's new fantasy role-playing game, *Shadowlands*, have decided to ignore what's gone before, and try to re-invent the wheel. A difficult task indeed, but one that they've taken on with gusto – and the results speak for themselves.

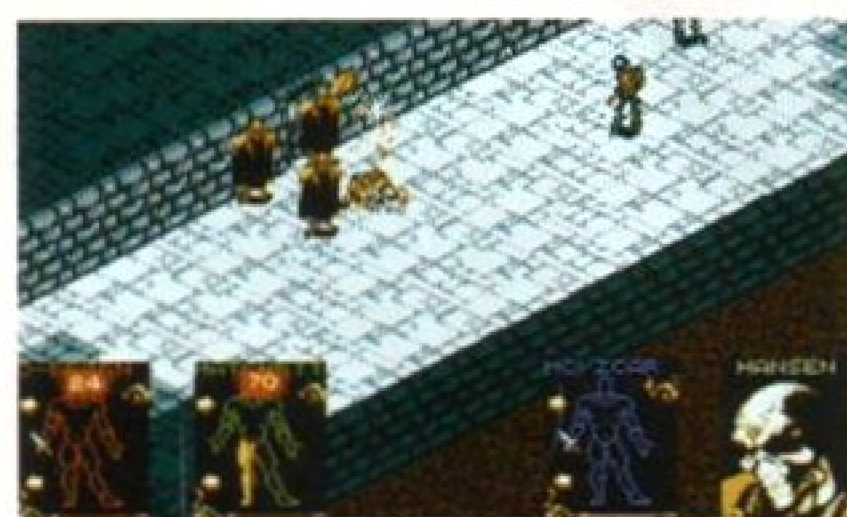
Shadowlands is the first decent role-playing program to develop the ideas from *Dungeon Master* and *Eye of the Beholder*, and add a new twist that works. Instead of the 'player's-eye view' which was used in both of the old classics, *Shadowlands* uses a 3D-isometric view, (rather like the one in *Hero Quest* except that it runs in real time) to help you guide your party of four adventurers around an underground dungeon.

In the past, this type of view has usually been severely dogged by playability problems: monsters and party members simply disappearing behind foreground walls (and usually dying before you get chance to wiggle them back), or they just animate badly around corners and get stuck on other objects which are hidden from view. Not so in *Shadowlands*. Using some neat tricks and well-studied designing, Teque have made these long-standing nags ancient history.

Blinded by the light

The first and most obvious trick concerns the foreground walls. As your party approaches a wall which might obscure them from view, the wall disappears, leaving just a simple red line on the floor in its place. Sounds a bit too easy to work, but it does. You know for sure that there will never be anything to examine on the back of a wall (because they always vanish before you can search them), but this is no problem. You may find objects on the floor





Irresistible levers and tantalising switches litter the dungeons and passages in Shadowlands. Many of them are used for opening doors and energising teleporters, but they're not always helpful. The trouble is, the only way to find out is to chance your arm - unless you can be bothered to read the nearby signs.

Yank the wrong lever by mistake (or just because your curiosity gets the better of you), and you may find yourself confronted by fireball-wielding skeletons, like the pleasant fellas above. You'd better be fit enough to run like crazy, or you're toast before you can say "No marmalade for me, thanks," and your game is over. Don't say you weren't warned.

I'M ALL FINGERS AND THUMBS, ME!

The key to success is swift, precise character control, so here's a handy guide to take the legwork out of arming yourself.

LEFT ARM AND HEAD – top up your energy by munching the apples and bread you find on the quest. Put the food in the left hand, click on the arm and then the head to make your character gobble up the goodies. Use food sparingly, because it's in short supply, and you may even need to drain its magical force to use in spells later on.



HEAD – to look at something, like a plaque or an inscription, click on the head and then click on the object to be examined. Your character strolls over and the message is displayed in the middle of the screen. But remember, reading in the dark is nigh-on impossible, and very bad for your eyes.

LEFT ARM – your attacking arm. With a weapon in the hand, click on the arm and the monster of your choice. Your man attacks repeatedly, until you call him off. If you're not paying attention and he's not winning, he'll fight to the death.





RIGHT ARM – click on this arm to tell your character to pick something up. Click again on the object you want to grab and your character walks over, stoops down and gathers it up.

LEFT LEG – most of the time, your party moves as a group. Highlight a left leg to call the party into formation around that character. Five different formations can be selected using the function keys.







LEFT ARM AND RIGHT ARM – some objects are for throwing, or dropping. Put the object in the left hand, highlight the left and then the right arm. Finally, click on the floor and the object is hurled away.

FACE – when the currently controlled character strays too far from the others, their body icons disappear, and you can no longer call them into formation around the wanderer. The body icons are replaced by each player's face – to regain control, just click on the face to re-centre the display on the chosen character and display his body icon again.

RIGHT LEG – occasionally, you'll want members of your party to do different things at the same time. Use the right leg to select each character one at a time, and then click on the place you want them to move to.



The inventory screen lets you shuffle around all the things you find, and check up on your health.
1. These are the contents of your expansive backpack. You automatically put items into your hand.
2. Holding items here enables you to examine them closely. Chests can only be opened here.
3. The five travelling formations are created here using the chess pieces to represent your party.
4. Experience levels and health indicators are displayed here. Top them up by fighting and eating.
5. Sleep and food is essential to keep you alive. Close the eye to snooze, and put food in the mouth.
6. Select characters with these panels. If they're close, you can pass things from one to another.



Same old Saturday night story: you're bringing a few mates back from the pub late and you're fumbling in the dark for the door key. Typical!



Teleporting always gets you into trouble. You appear in a room full of dark shapes – one false move and they'll be over to punch your lights out.

just behind a wall, however, and the disappearing trick makes looking for them easy.

Shadowlands' most atmospheric feature (and the one which it gets its name from) is the use of light and darkness throughout your quest. Much like *Dungeon Master*, you can pick up flaming torches from holders in the walls and carry them around with you to light your way during the adventure. But the lighting effect in *Shadowlands* goes one better – a circle of light follows the torch-bearer, gradually diminishing as the torch burns down. The light behaves almost naturally, shining through open doorways in shafts as you approach the threshold, and then blossoming out on the other side as you pass through. You can even throw them down passages and watch them light the way ahead.

A new perspective

Another facet which makes *Shadowlands* a kind of '*Dungeon Master Plus*' is the controllability of the party. *DM* only ever allowed you to move your party as a single group – *Shadowlands* lets you split them up into different travelling formations, even as two distinct groups, as well as move individual members anywhere you want. This makes *Shadowlands* a far more plausible game than *DM*, and it gives you total control over the actions of your party. The downside, however, is that you have to work just that little bit harder to manage everything effectively – but that's what role-playing is really all about.

Despite creating their own style of role-playing game, Teque know when established ideas work well enough, and leave them be. So you'll find loads of magical items and spells, monsters and weapons, keys and locked doors, pits, pressure pads and plenty of leap-of-faith puzzles. The monsters (which range from slashing skeletons to fireball-chucking barbarians) vary in strength as you go deeper into the tunnels, and *Shadowlands* alters their relative toughness depending on your success so far.

> **"Shadowlands is the first decent role-playing program to develop the ideas from Dungeon Master and Eye of the Beholder, and add a new twist that works."**

Perhaps the most annoying of all are the rats – these bite you repeatedly if they catch you standing still. They can't be killed and they even follow you through teleports. Dodge and run is the motto here.

This time it's personal

Another enhancement to the gameplay is the character generator which enables you to create your own team with your choice of statistics for health, magic power, strength and combat abilities. You can create individual faces for your characters by using the identi-kit system which combines many different style heads, chins, eyes and hairstyles together. With the in-built load-and-save function (which also includes a disk-formatter), you can negotiate *Shadowlands* with a group of hand-crafted alter-egos and really get the best enjoyment possible out of it.

So if you're looking for something in the role-play vein which is a bit different, has oodles of late-night, early-morning appeal, and is good enough to let your mates watch over your shoulder, get Shadowlands or you truly will be in the dark.

Neil Jackson



Fighting with the dungeon inhabitants is a tense, nail-biting affair. Your alter-egos are hardy, loyal fighters, and they'll slug it out to the death, once you've issued the order. But if they start taking serious hits, you've got to call them out fast. Not easy, when you're panicking.

Shadowlands
Domark ■ £29.99

- **Superbly atmospheric role-playing game with more flexibility than *Dungeon Master*.**
- **Excellent graphic effects which include realistic torchlight and darkness.**
- **Huge network of underground passages and tunnels to get completely lost in – bigger than the *Eye of the Beholder*.**
- **The next logical step in role-play – at last you can split up your party, but still retain control over them.**



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What happens when preppy American boys leave their Tau Beta Kappa fraternity houses? Does their puerile humour get packed away along with the frat rings? Do their desperate attempts to *screw* any female in sight become subsumed by desperate attempts to *screw* any developing country in sight? In short, do they grow up? Yes and no. Yes, they stop walking around with their underpants over their Levi's - they wear suits instead - but no, their humour remains the same, it just gets more expensive. Take the *LSL* series of games starring the almost certainly impotent Larry Laffer.

Larry is what people back in the Forties and Fifties used to call a Lounge Lizard. Now that there are no lounges, we would be more inclined to call him 'Essex Man' or even 'Plonker'. He dresses like John Travolta's rather less talented brother, has a head that is so out of proportion to his cartoon-like body that it looks like he must pump it up with helium every morning, and he gets involved in lots of gorgeously drawn, but essentially tiresome, adventures.

Larry is a legend in the same mould as Carry On films and the Cannonball Runs. The first few were wonderful – all double entendre, risqué humour, and crass allusion – but the next 65 versions go nowhere.



Amusingness abounds as Patti meets the FBI for the first time. Look at the funny man, filled with funny farty gas flying funnily about the place. This is where Patti has to undergo some of the most gratuitously nasty surgery ever seen on a computer screen. *Leisure Suit Larry* is packed with laughs(?) like this.

Leisure Suit Larry 5



The Hard Disk cafe, watering hole of the old, the tired and the distasteful. Larry visits in order to pick up the gorgeous pouting Michelle, oh and to have a drink or two into the bargain.

Driller killer

LSL 5 sees Larry and his paramour (dream on Laz) Passionate Patty battling it out against the mob. The fact that you get to play Patti as well as Larry, appears to be a concession to the rather strange idea that women might be sentient beings too. But this image is soon



Ah filing cabinets. Where would the seedy world of porn be without filing cabinets? And where would the puzzle-filled gameplay be without hundreds of places to look for clues. Go to it Larry, have a good fiddle.

shattered by a scene featuring the undercover FBI spyette being fitted for some hush-hush equipment by a gynaecologist wielding a drill and wearing a miner's hat. Call me prudish but this image moves away from the amusing Babs Windsor losing her bra while doing exercises, and into the I Spit On Your Grave terror-tory. It's also so completely non-interactive that it does nothing for the limited gameplay and plot.

Ah yes, the plot. Briefly, Patti is working for the FBI in a bid to stop the Mob from making vast sums of money out of cheap, tacky, exploitative porn (sounds familiar). Larry is, unwittingly, working for the Mob as he hunts down the most beautiful women in the world in order to make a cheap, tacky exploitative television show. Little does he know that the Mob want to get the program banned so that they can sell under-the-counter video copies of it at highly-inflated prices. Oh what larks as Patti and Larry work at cross purposes but really together... but is it really together? Ah the complexity of this adventure is enough to blow-off your mind.

Luckily for the game and the aspirant adventurer, the backgrounds and characters are drawn with an almost Hanna Barbera stylishness – there are even a few digitised images hanging around the place. It looks great. Even the interface is quite neat. It is icon driven and gives you options such as talk, take and walk. Simple to use, it is tried-and-tested and unless your mouse is having convulsions, it should cause you little or no grief.

Do you have a hard one?

Unluckily, unless you have a hard disk and even then plenty of patience, any suspension of disbelief that you might have been able to work up disappears like an afterglow in an abbatoir as you make your way through numerous disk changes.

As an adventure game, it's not really up to much. You click on things and ask a few predefined questions. The backgrounds are wonderful to look at, but there is very little to do – if it was a text-only adventure the message: "You can't use that", would crop up more than once. Essentially you are lead to the correct conclusions. The tricks and puzzles are classic Sierra; to buy air tickets you have to have plastic, but you need to use the right plastic in the right place. So you spend ages working out the programmer's (Al Lowe - "a jazz musician who regularly practices safe sax") idiosyncratic logic.

This logic probably means a great deal to those members of the Tau Beta Kappa fraternity house who think that *Porky's* is a documentary drama and that women are only good at two things (and some of them can't even cook). But to the rest of the world this is the kind of game that might be played after a few pints on a rainy night in prison.

Tim Smith

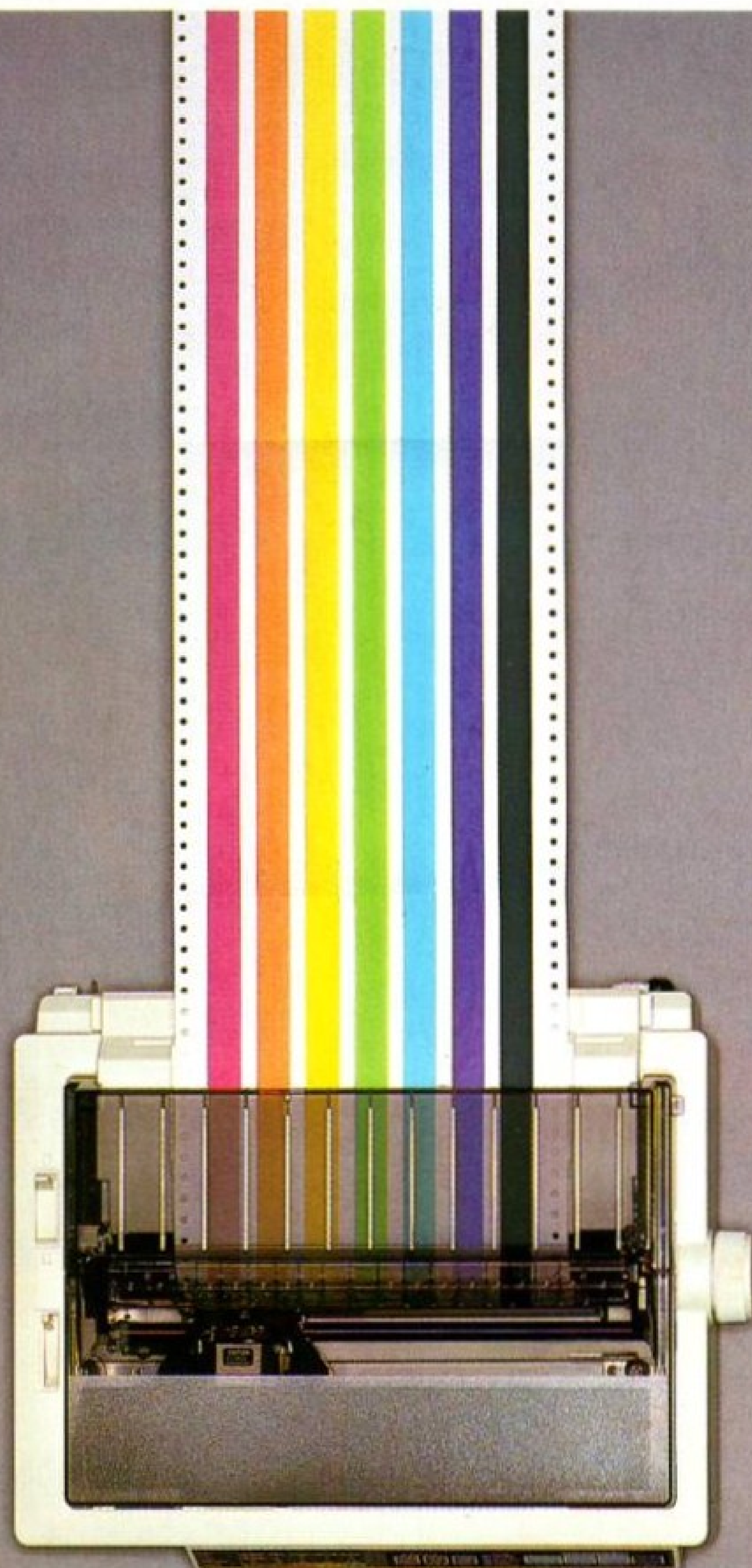


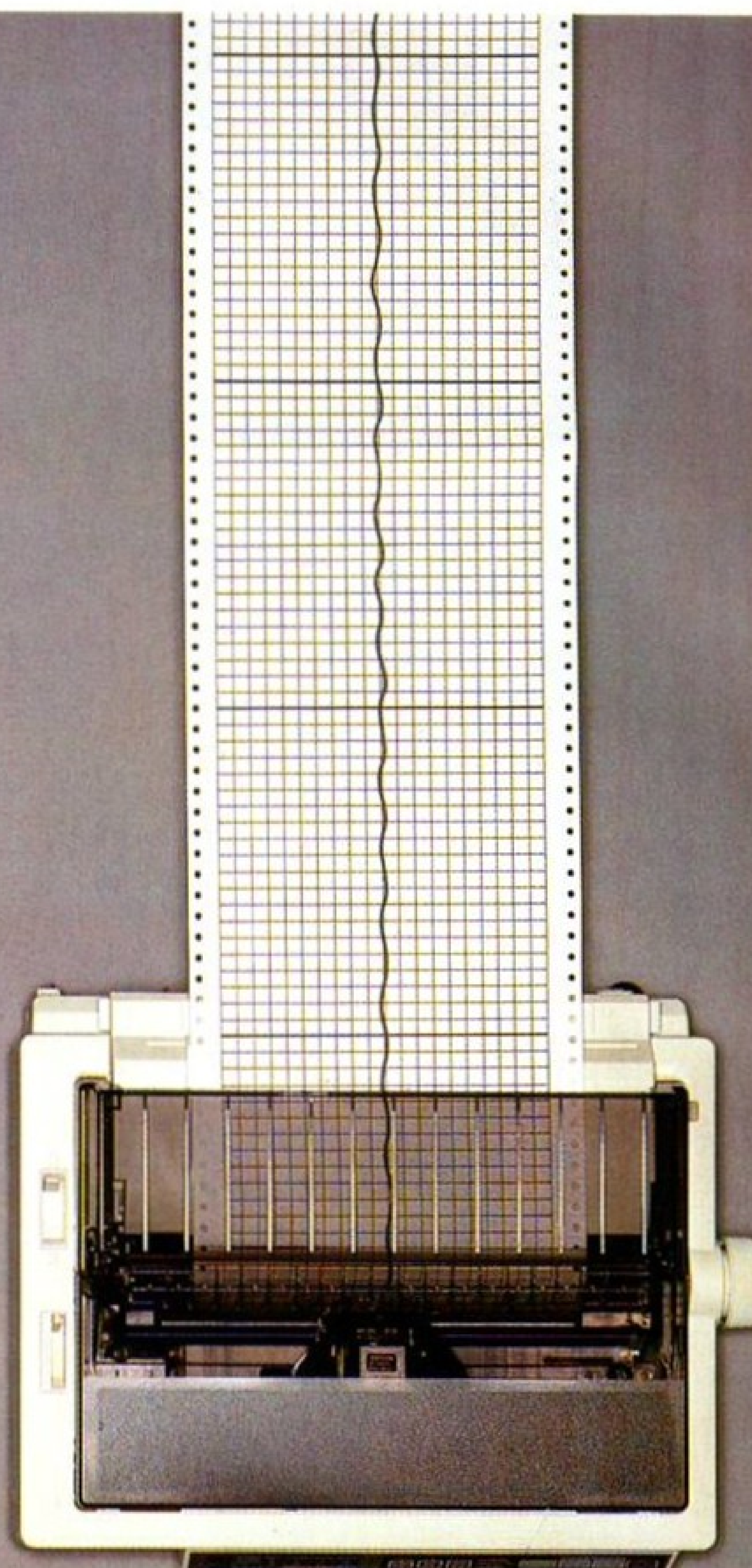
Yo! Larry! what's all this sitting around in restaurants next to fat women and thin men when you should be out chasing down some sex goddesses? Oh, well at least gluttony is a sin too.

Leisure Suit Larry 5
Sierra ■ £26.99

- **Some great backgrounds complemented with good characters.**
- **There are plenty of puzzles and twists to get your head round.**
- **Good control system.**
- **Pathetic, puerile sexist humour. Not very cred at all.**
- **Drab storyline.**
- **There is little real interaction.**

AMIGA FORMAT Verdict 50%





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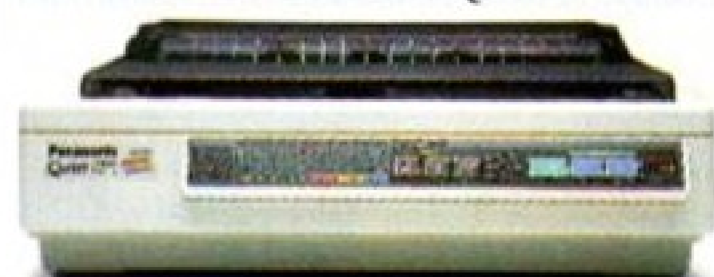
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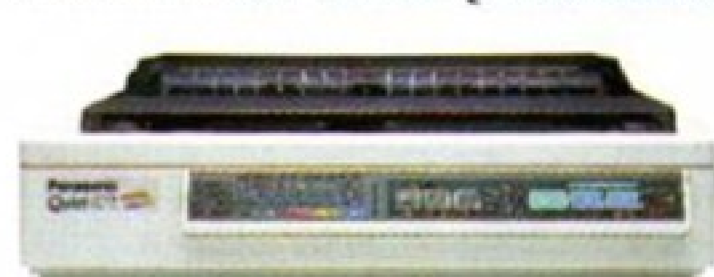
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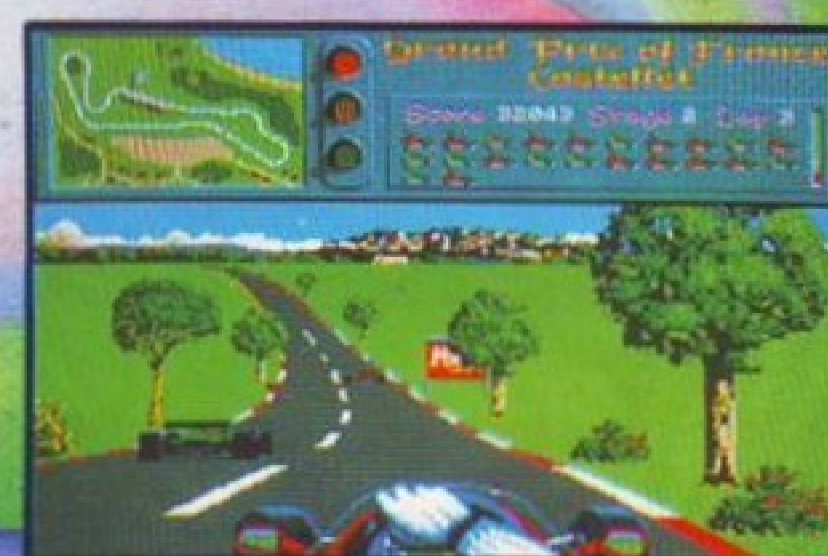
Panasonic Printers



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AF/4/92









Pinball Dreams

Your Amiga may well be deaf, dumb and blind – but it can still play a mean pinball, as 21st Century Entertainment prove with *Pinball Dreams*. With eight-player action and four different tables for you to master (each with real character and secrets to discover), this game comes as close to matching the thrill of playing the real thing as you're ever likely to get without venturing down to the murky dinginess of your local arcade or your local.

If a pinball game's going to be a success on *the* home computer, then the graphics have got to be smooth, but most importantly the 'feel' of the ball has got to be spot-on. *Pinball Dreams* achieves this and more. 50 screens per second scrolling ensures smooth-as-silk movement and the ball bounces and rolls as realistically as anyone could have hoped.

Soho down to Brighton

Once these technical obstacles have been successfully negotiated, the world is your lobster. Without the limitations of gravity, size, expense and all number of other spoil-sport laws of physics dictating the design of your table, in theory computer pinball should be better than the real thing. Imagine teleports, gravity-switching buttons to aim for, balls splitting and then regrouping, moving targets on the table…

But for some reason, 21st Century have decided to settle for realism as opposed to *Silverball meets Star Wars* fantasy. Hence the four tables steadfastly remain within the realms of the physically possible. All four tables feature only two flippers, all four tables shunt the ball around with meticulous attention to Newton's laws and all four tables offer nothing that can't be found in existing, real, actual pinball tables.

So if *Pinball Dreams* offers nothing that can't be found in any pub or arcade, why is it so ridiculously addictive? Because what 21st Century Software have done is recognise a brilliant game concept when they saw one. Pinball is such a classic game, it doesn't need tarting up in order for it to appeal. The four tables we have on offer here are enough to satisfy the appetite of any would-be Tommy.

Four starters

Table One is 'Ignition'. This is the easiest of the lot, following a *Forbidden Planet*, spaceship, lift-off sort of theme. As with all the other tables there are special bonuses and rewards to be played for. Luckily the instruction manual explains what exactly is asked of the player, detailing the correct sequence of targets that must be hit in order to access particular bonuses. This makes things a lot easier than in the pub, when a detailed (if casual) inspection of the locals' talents is the only way to working out what targets do what.

Table number two is 'Steel Wheel', based on an American rail-road. Table three is 'Beat Box', in which you must play for the benefit of a struggling pop band – earning record deals, tours, and foreign signings as well as the usual point bonuses and extra balls. Lastly comes the awesome 'Nightmare' table. The soundtrack sends shivers down the spine as your little silver-ball is catapulted, flicked and slapped about the table.

Pinball Dreams is great fun to play, looks great, sounds awesome and faithfully reproduces all the thrills and spills of the real game – you can even tilt the table with a quick tap of the space-bar.

Of course £25.99 is a lot of money, but if a favourite pinball table still clings on to a niche within your gamesplaying heart (I'm still a sucker for a quick 'Go For The Hill' courtesy of Banzai Run), then *Pinball Dreams* will do nothing but bring a smile to your face.

Neil West



Here's 'Nightmare' in all its ball-busting glory. You only ever see half of any one table at any one time, but the silky-scrolling ensures a smooth ride up and down – even when the pace hots up a bit (which it does. Often.)



Table number one is 'Ignition'. It's fairly straightforward really– more for the pinball Paul Daniels than the real wizards. But there are still plenty of thrills to be had, as you attempt to get your spaceship off the launch-pad. Once you've mastered this, your silver-ball bashing skills can be tested on tougher tables.



Table two – 'Steel Wheels'. Still, there are only two flippers which is a shame. Even the most bog-standard table down my local arcade has at least three, so why haven't 21st Century Entertainment bothered?

Pinball Dream
Software ■ £25.99

- Super-smooth graphics and realistic 'feel' provide a sound base for…
- Four different tables, each with their own character and peculiarities.
- Four stonking soundtracks (turn that volume *up*) enhance the atmosphere.
- More might have been done with the tables: more flippers, multi-ball sequences or headboards could have been included without forsaking realism.



84%

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Return of Medusa

It has been many years since the brave and courageous Prince Cirion conquered the foul and evil Medusa (chronicled in Starbyte's earlier game, *Rings of Medusa*). His blighted realm, the once green and pleasant land of Morenor, has recovered, once again returning to its former glory. Yet this peace was soon to be shattered, indeed, the very night before the Prince's coronation, strange noises were to be heard in the castle grounds.

Fearing the worst, Cirion set forth to discover the cause of these sounds, only to be knocked unconscious – and awaken in the dungeons of his own palace, far below the ground. To add to this problem, the bewildered young man was confronted by the dreaded Medusa, who declared her intent to travel to the future, where Cirion would be long dead, and there would be no-one to stop her from gaining absolute control over Morenor once and for all. The following moments were a blur – in a desperate attempt to save his kingdom, Cirion broke free of his guards, and followed Medusa through the rapidly-closing portal – to the future...



This is just one part of a much larger map around which you can move your campaign army in search of the other rings.


Ouch! A blue nasty unleashes its fireball in your direction. If you haven't got a gun and some ammo, there's no way of fighting back...

13 – definitely unlucky!

Medusa draws her power from the Dohor crystal, a gem of immeasurable evil. She guards this herself, deep within her secret shelter, behind 13 locked doors. Viewed in first-person perspective (doesn't that sound incredibly familiar?), you take the role of Cirion – alone, confused, but with the knowledge that you will have to locate all 13 keys (in order to penetrate Medusa's lair), defeat her, and destroy the crystal.

The thing is these keys are hidden within 13 bunkers. And inside them lurk a large number of hostile nasties, all of whom are intent on your demise. This, in turn, presents yet another problem – you will need an army to aid you with your quest, which, in turn, will need paying for their services!



At each city you can create or extend your campaign army by visiting the park (?). But there are not just human mercenaries for hire!

There's a slight problem with this, though – Cirion may have been a wealthy man in his own time, but that's just it – he's no longer in his own time, and he's definitely out of cash (and without his Gold American Express card, too). To earn some of the old readies, you can trade goods, attack enemy gangs, play roulette at the casino, play the stock market or even exploit natural resources. If things are really desperate, robbing a bank can be good for a last-ditch move, or if you're exceptionally lucky, you may even come across hidden treasure with which to bolster your failing funds!



One way of raising some dosh is by visiting the city's casino, where a quick spin of the roulette wheel can make you very rich... or very poor.

A similar Fate?

Hmm, a tricky one, it's very, very much like reLine's *Fate – Gates of Dawn* (insofar as the whole atmosphere picks up a large wooden club, and smashes the words '*Dungeon Master* clone' into the back of your skull), unlike *Fate*, *Return of Medusa* has a great deal more to offer. Unoriginal it is, but it's also rather entertaining, and a great deal less confusing – none of this horrible party switching business (a nice idea, shame about the implementation!), and combat is a whole deal more entertaining – pitting armies against whole towns can get pretty messy, believe me!

Again, like *Fate* and so many that have gone before, this is another brave, yet ultimately fool-hardy game attempting to steal the crown from *Dungeon Master*. However, *Return of Medusa* is a very entertaining game in its own right, with effective graphics and sound, and a reasonably friendly user-interface. Its storyline slowly and inexorably draws you in until you have no choice but to keep playing just to get that little bit further every time you load up.

OK, originality definitely takes a back seat, but the whole thing is nicely done. An enjoyable and entertaining adventure, and well worth having a good, long look at.

Rob Swan

Return Of Medusa
Starbyte ■ £25.99

- Very atmospheric, with some impressive audio-visuals.
- Easy to get into, but needs perseverance.
- Not very original.
- This game will certainly have you burning the midnight oil.

AMIGA FORMAT Verdict **85%**

Hare Raising Havoc

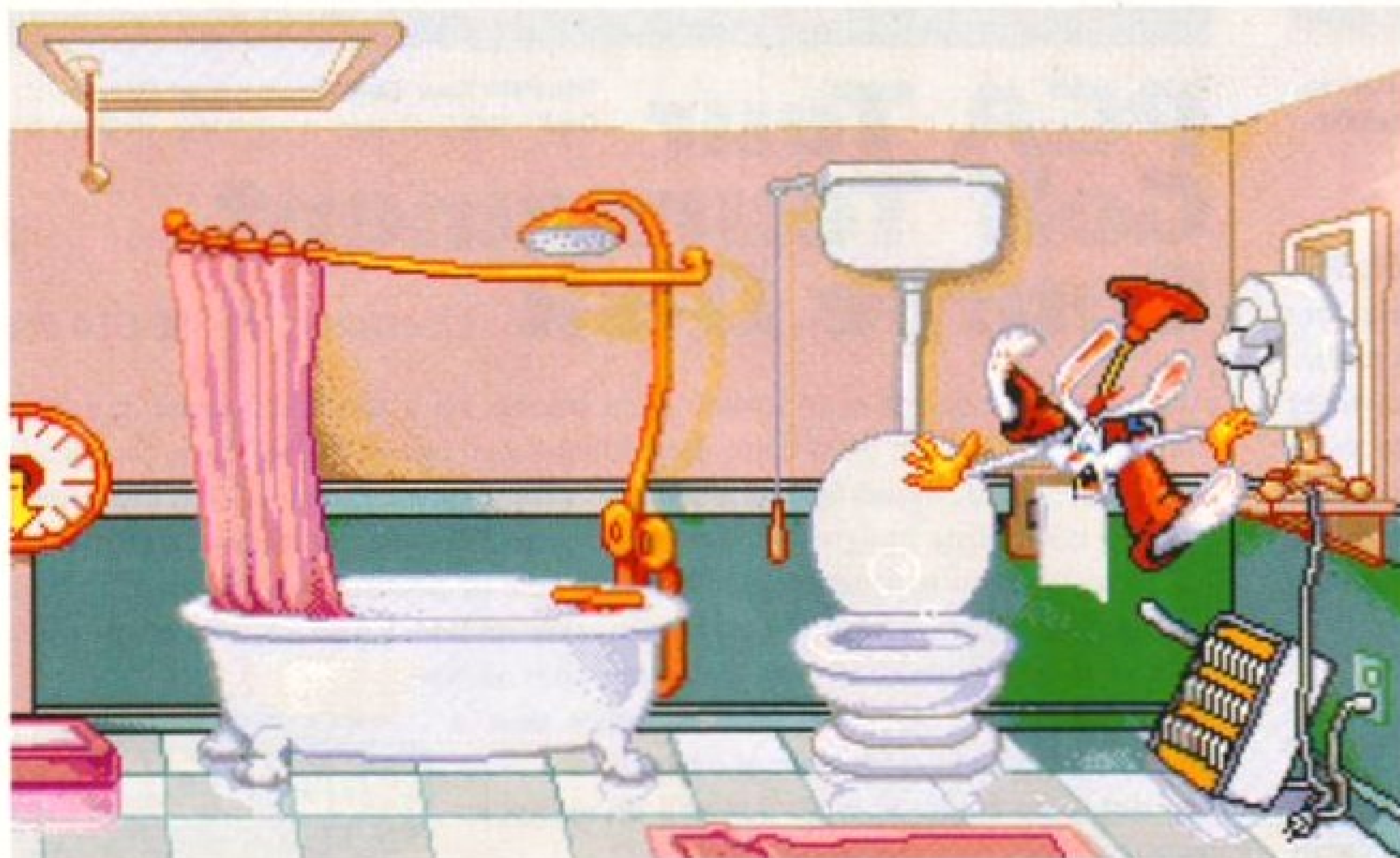
If you're a fan of Toon Town's most triumphant resident, the inimitable Roger Rabbit, you now have a new chance to take control of your hero – but beware – this six-disk cartoon adventure has serious strings attached. Firstly, you must have a hard disk (with six megabytes free) attached to your Amiga – the game will not run from floppies, due to the quantity of samples and animations which need to be accessed at runtime.

Secondly, you need at least a megabyte of internal memory just to get past the loading sequence – and even then the spectacular special effects are loaded during the corresponding animations, causing the screen to freeze momentarily each time something happens. You can run the game in silent mode (though why you'd want to is anybody's guess), but a 2Mb Amiga is the 'approved' way of making the animations run smoothly.



Roger Rabbit, the renowned cartoon shortstuff and Hoskins-irritant, is not the ideal choice for the job of looking after Baby Herman.He can't even be trusted not to try putting his hand up Mommy's skirt, it seems.

So, assuming you've fulfilled all these criteria, what do you get for your money? A six scene adventure, each with roughly 10 'Space Ace' style interactive bits, some excellent cartoon-noises and the jerkiest screen scroll ever. All this and a countdown timer too! Play the game once, and you'll never want to play it again. Disney might make classic cartoons – but they sure as hell make duff computer games. Next!



At worst, most people take a book (or perhaps even *Amiga Format*) into the bathroom. Not Roger. No, he's not happy unless he's got a fan, an electric heater, and a sink plunger to play with. Kinda makes you wonder what he's up to in there - and why he takes so long.

Hare Raising Havoc
Infogrames ■ £25.99

- Forget it, unless you've got a hard disk, six megs of space and an internal meg of RAM.
- Jerky animations fight with poorly synced samples for the processor's attention.
- Pppplease! It may be fun, but it's agony too.

Verdict 25%



WolfChild

Why not visit the Arboretum Mortalis, home of Draxx's most vicious wildlife? It'll make your hair stand on end.

Core Design ■ £25.99

On first playing, *WolfChild* bears a striking resemblance to the classic *Switchblade* – and that's not surprising when you consider that they were both designed by Core Design's Simon Phipps. Although *WolfChild* uses many similar tricks and design ideas, it's by no means old ground re-covered.

Your quest is to wreak some revenge upon Draxx, who kidnapped your father and murdered the rest of your family. You do have one rather handy ability at your disposal – you can turn yourself into a wolf and hurl claws at Draxx's henchmen. To do this, you must first find the power-ups that are strewn around the five beautifully drawn levels.

While *WolfChild* doesn't win any prizes for originality or spectacular gameplay, it's still worth a shot. The intro sequence alone is worth a couple of close watches, and the in-game music, reminiscent of a Jean-Michel Jarre track, is pleasantly up-beat. Because *WolfChild*'s difficulty changes depending on your level of success, you'll complete the game quickly, but it's still good fun on the second and third attempts.

Verdict 76%



Starbyte Super Soccer

The graphical splendour that is *Starbyte Super Soccer*. Sim-heads only need apply.

Starbyte ■ £25.99

When it comes to simulating football, there are two routes to take: the fast action kick-in-the-groin way of games like *Kick Off 2*, or the slow, management-head way. *SSS* belongs to this latter class.

As a football team manager, it's your lot to wade through the screens of decisions to make your team the best. Because it's German most of the teams you can manage have unpronounceable names, but there are a few familiar names in there. The game's strictly for those who like to see screens of figures and text, because that's all you get. There are a few dismal graphics in the match replay screens (which can be skipped) but that's all. Screen updates are slow, and with a rash of other sims about to be released (like US Gold's *The Manager* and Domark's *Championship Manager*, both of which look much more friendly than this), this looks like it'll have a hard time making a mark.

Verdict 63%



Big Run

You just started levitating to clear that rock in *Big Run* but didn't quite make enough height in time. Life's a bitch.

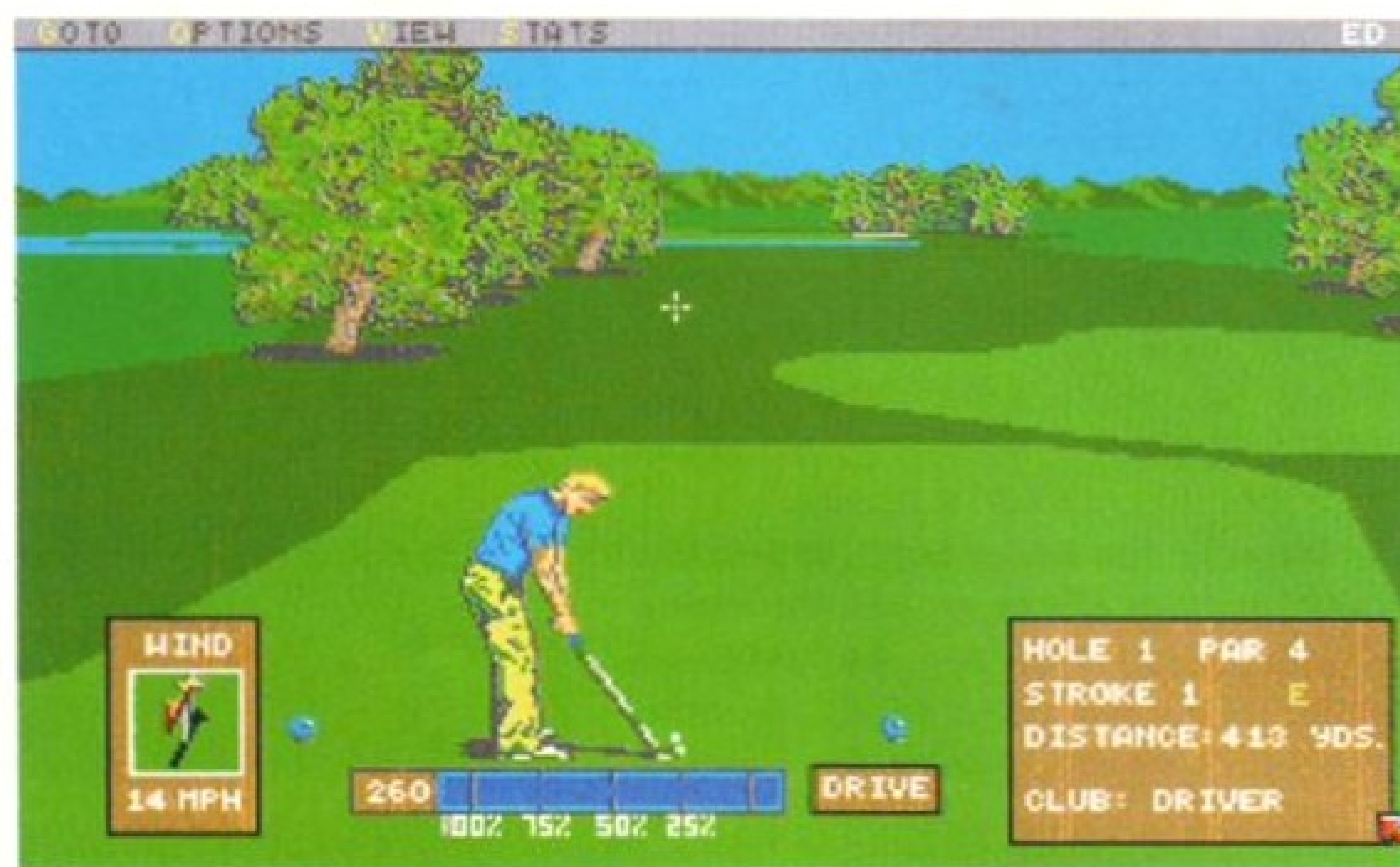
Storm ■ £25.99

More whizzing about, but this time across country in the Paris-Dakar rally. *Big Run* gives you six increasingly difficult races (well, they're not going to get easier, are they?) from Paris to Dakar, taking in the luvly vistas of the Saharan desert en route.

As racing games go (and they do), this Jaleco coin-up conversion isn't anything special. You've only got two gears to worry about (low and high) – that, and about 20 other homicidal, and better than you, drivers. The graphics unfortunately become extremely pixelly when you get too close to them and your car suffers from the three-frame syndrome (facing forward, left and right). The sound effects are mangy to say the least, but there's a nice bit of hefty music before each stage.

With only six stages to work your way through you'd expect a bit of a challenge. Actually each stage is relatively easy and you'll probably complete the entire game within a day, leaving you with a pretty box and very little else.

Verdict 58%



PGA Tour Golf Tournament Course Disk

The *PGA Tour Golf Tournament Course Disk* – the title says it all really, doesn't it?

Electronic Arts ■ £14.99

Always a good idea, this; to release extra courses for a successful game like *PGA Tour*. For £15 you get three extra, larger-than-usual lawns: Eagle Trace, Scottsdale and Southwind, designed from original TPC (Tournament Players Clubs) blueprints.

The courses are designed to give experienced PGA players more of a challenge, but in reality they're a tad simple. The first hole of Scottsdale is supposed to be a real toughie, but you can sink it on par first time around. Likewise, a lot of the holes offer no more of a problem than the easiest ones on, say, *MicroProse Golf*. And six courses rather than a measly three would seem more of a bargain.

But to be going on with, this will do nicely, at least until we see the release of *PGA 2*.

Verdict 72%



Great Napoleonic Battles

Napoleon's armies close in on the terrified British in this exciting snapshot from the epic encounter at Waterloo.

Impressions ■ £29.99

This release boasts a new hex-based war-game system, instead of the infuriating mouse control system. Hex-based war-gaming is essentially like chess. The battleground is the board, and instead of chess pieces, there are about 30 infantry, cavalry and artillery units under your control.

The control system is simple, but cumbersome: an inordinate number of key presses are needed to get a piece from one place to another. Each unit is controlled individually and with an entire army to move, the game quickly becomes tedious.

The sound effects are abysmal and the graphics are appalling and only three quarters of the screen is used.

The only saving grace is the range of options to customise the military units and to prepare custom-built battlegrounds. Buy one of Mirror Image's budget titles like Waterloo and Austerlitz instead.

Verdict 40%



Wayne Gretzky Hockey 2

Fighting strictly not allowed, honestly. This is a good clean game – oh, and there goes another arm!

Bethesda Softworks ■ £25.99

Ah yes, the inevitable sequel. But what can you add to a game like ice-hockey if you've done it once? Very little, actually.

In *Gretzky 2*, you get the choice of which team to manage (USA or Canada), difficulty level, tactics and so on, before getting onto the match proper. You don't have to control a player yourself if you don't want to, but if you do you'll have to get used to the odd but ultimately useful control system. Instead of moving a character directly you move a cursor and the player attempts to move to it on the rink, his speed being determined by the distance of the cursor from him. It's difficult to see your player because it's only indicated by the colour of his helmet, but after a few games you get used to the system.

The graphics aren't spectacular and neither is the sound but it is a solid little game with quite a lot of hidden gameplay.

Verdict 78%

SPACE GUN

TAITO

YOU HAVE BEEN ORDERED TO RESCUE THE HOSTAGES IMMEDIATELY!!

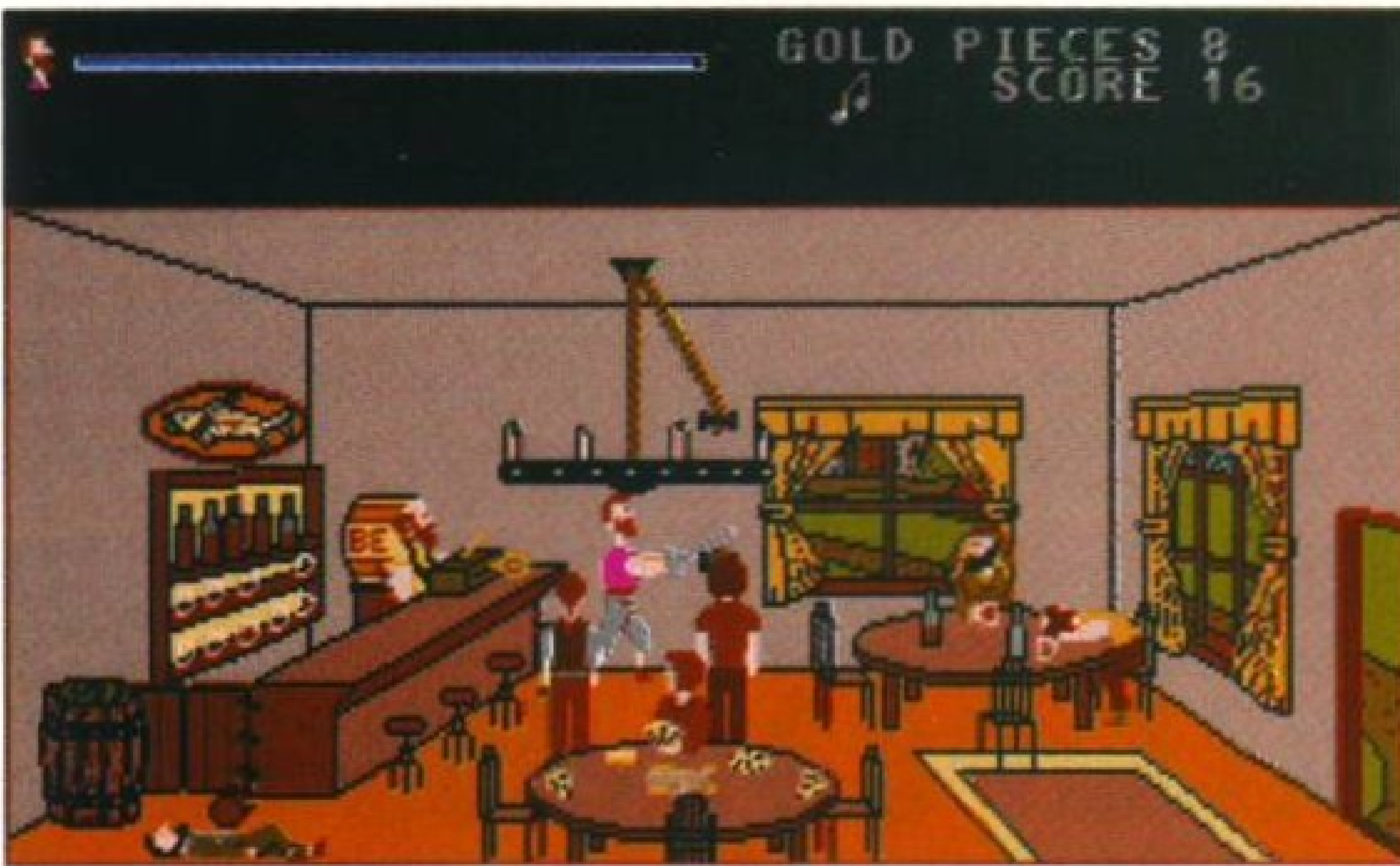
The year is 2039 A.D. Man takes deep space exploration to a new level of sophistication. However, at a distant space colony, a sudden escalation of unexplained disappearances and deaths cause the Federal Government of the Earth to launch a thorough investigation. Their best team of commandos are consigned to the far reaches of the galaxy. Enroute, they intercept a distress signal emitting from an Earth-bound cargo ship. The crew has been taken hostage by an unknown life form and are in great danger if not rescued immediately. The alien forms must be destroyed before they reach their final conquest... **The Earth!!**

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Mad Dog Williams

Two very nasty men are advancing on our hero. Maybe that chandelier can help.

Gamecrafters ■ £30.99

Leap into the jaws of death, beat up the bad guys, grab the girl and leg it. That's the basic idea here. It's on five disks and has clearly been aimed at admirers of the recent role-playing hit *Monkey Island*. No throwing of insults to resolve combat in this game though. Oh no, this is real swashbuckling stuff where you get to slice your enemies into little pieces with your sword in true, Jim Hawkins' style.

Control is a combination of text input and joystick which, while being fine for combat situations, becomes a chore during conversation with other characters. The graphics are good but they lack Monkey Island's character. On the plus side there is a huge area to explore within the game, and there are some brilliant animations when something happens to Mad Dog. The storyline is well written, containing all the quirky humour that you have come to expect from games of this format.

Verdict 72%



Borobodur

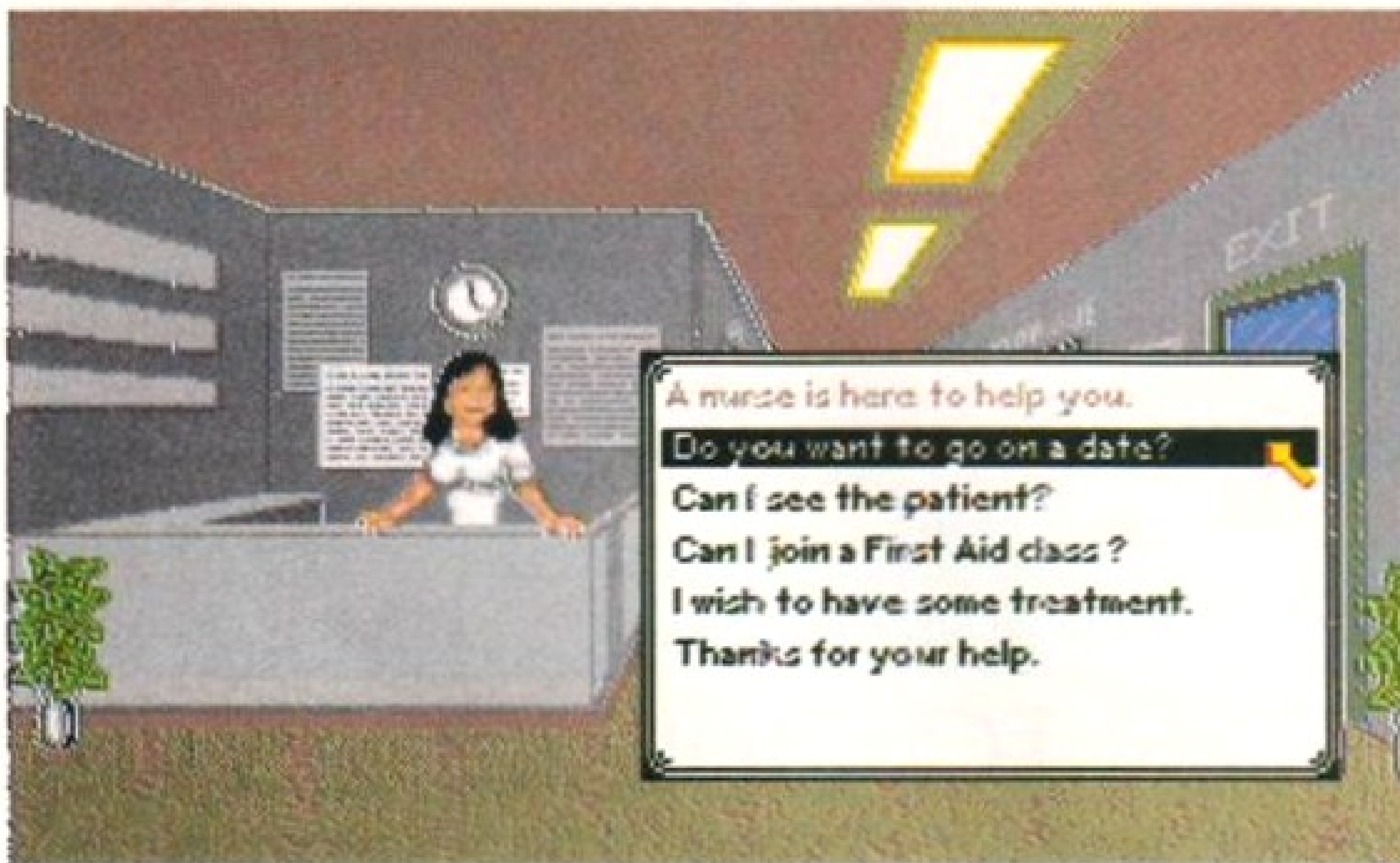
Ostrich man blows away more of the bad guys with his update-slowing gun. But we've seen it all before...

Thalamus ■ £25.99

When Thalamus first arrived on the scene, producing games for the C64, they stretched the capabilities of the machine further than most had done before. But this is not a good example of their attention to detail. Its playability lacks the smoothness that made platform games such as *Turrican* so successful. The main sprite has the appearance of an ostrich when he runs, and the huge gun is very unresponsive to presses from the fire-button and couldn't defend your character from a rabbit, let alone the hordes of carnivores that he is frequently pitted against.

The levels progress from lifeless areas of terrain to seething masses of creatures that not only slow down the already questionable update speed, but also rip your character to pieces and take you right back to the beginning of the level: (AAAAARGH!). All this occurs while a terrible piece of music plays in the background to either keep you awake or provoke you into kicking in your TV.

Verdict 35%



Crime City

What do you mean, no? I guess it's true, huh? Reviewers and women don't mix.

IF ■ £29.99 A500 Plus incompatible!

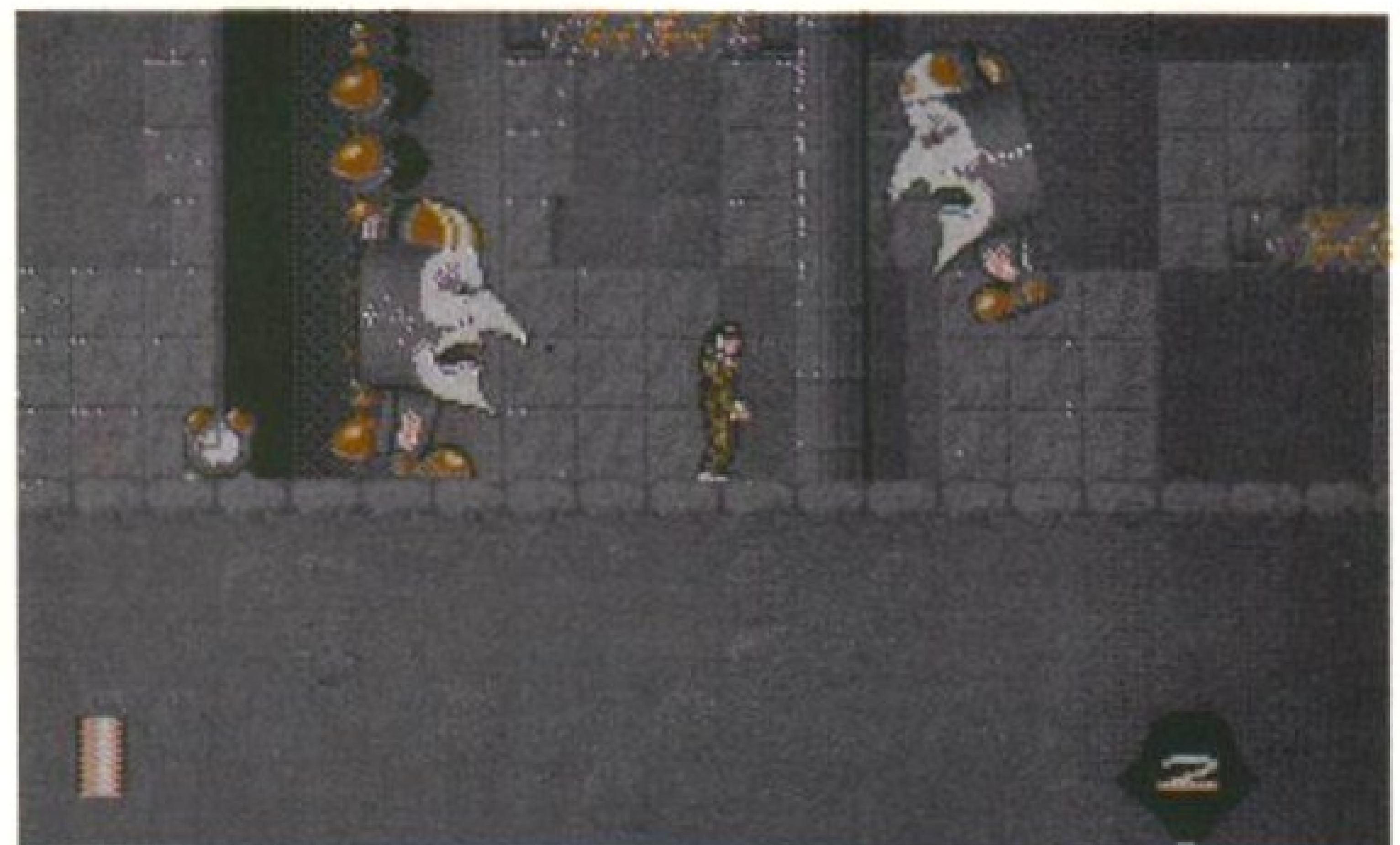
Ever wondered what it must be like to don your Trilby and trenchcoat as a private dick? No? Well IF give you the chance in their latest offering; a role-play/detective style adventure where you must clear your father's name of murder.

It's a task that requires you to interrogate suspects and gather information from sources such as the scene of the crime and the local coppers' nark, who somehow manages to gather juicy secrets without ever leaving the pub.

Like the other characters you meet, he's pretty two dimensional, but your encounters with the city minions are only one part of a very involving game. From your office you are able to gamble on the stock market, read your mail, put tabs on people, hack into suspects' computers or even dial a pizza. This makes a variety of actions possible, but progression within the story is limited due to the nature of your options which resemble the layout of an adventure book, where only one route enables you to complete it.

Until you've solved the crime, *Crime City* is fascinating, but much like any whodunnit the thrill is gone once you know whodunnit.

Verdict 70%



Harlequin

Aaaargh! Two Mr Punch-heads swoop in for the kill. Time to start lobbing hearts.

Gremlin ■ £25.99

These days, finding an organ donor is harder than ever, so much so it seems, that people are willing to do anything to get one. And in Harlequin you have to battle through 23 levels of surrealist platform mayhem in the search of a vital organ. This is the latest release from a new division of Gremlin called, The Warp Factory.

You take control of a smoothly animated chappy, who is dressed in the most outrageous suit ever to grace the Amiga, and struts across the landscape spewing small heart-shaped bullets at anyone who gets in his way. Strange you may think? Well perhaps not as strange as some of the things he meets on his quest: such as Mr Punch-headed large-footed creatures, and intelligent stormclouds that track your passage across the higher stages of the game.

The graphics are attractive, with some nice touches, like a trail of stars that are left in the main sprite's wake. The sound effects and music are good, and there is a wide variety of puzzles to be solved before each level is completed, so you'll keep coming back for more.

Not quite up to the standard of *Robocod*, but great fun nonetheless.

Verdict 78%



Cheap 'n' Cheerful

If you've run out of £25 notes, and the next batch are drying in the airing cupboard, panic and fret not. **James Leach** rides into town with a selection of cheap software slung over the back of his saddle, just next to the family-sized tube of pile ointment...



Underwater, no one can hear you scream. But they can see the bubbles, so keep a stiff British upper-lip as you float through the nastiest levels this side of the Sargasso Sea.

James Pond

Millennium ■ £7.99

Right. There are to be no fish-related puns in this review. *James Pond* is an aquatic, underwater spoof of the classic secret agent created by Ian Herring (Fleming –damn) and deserves better.

12 missions await our Piscean friend, all viewed from that trusty sideways-scrolling position. Each level sees James facing a different task, and they all have a unique flavour (not Tartare).

As he swims around, James can pick up all manner of goodies which may help or hinder him (imbibing the numerous bottles of Jack Daniels which litter the sea bed is particularly, er, interesting), and there are dozens of locations to explore, many of which aren't essential to the plot. Luckily he has a generous time limit for each, so this exploration isn't at the expense of fin-ishing the sub-game (oh no! Two in one sentence!)

The graphics are very neat, with cartoon-like characters and backgrounds. Definitely one of the game's strongest points. Everything runs (or rather swims) smoothly and moving James around is fun once you've got the hang of it. Very stylish indeed, and there's even a decent tune.

Playability is high on the scale (whoops) and the further you get, the more rewarding it all becomes. In true arcade tradition, the in-depth (sigh) gamer will be both amused and entranced by the secret rooms, tunnels and plaices you can visit whilst carrying out your tasks.

Overall, *James Pond* is cute, playable and maddeningly addictive. It's tough, though, and it's big enough to have you glued to your screen in a most unpleasant manner. If it wasn't set underwater, it'd also have bags of atmosphere. The different missions (all containing weak fish-related puns on the titles of erstwhile respectable Fleming stories), are each distinctive enough to make the game seem large and challenging (which, indeed, it is).

Moving the gill-equipped secret agent is definitely an acquired skill. He bobs, wiggles and jumps out of the water in the most engaging manner. But it's possible to get seriously good at the game, and you can spend ages exploring areas which aren't strictly related to the mission. These hidden screens add a lot to the gameplay, and keep you trying all possible routes out of the current (oops) screen.

It doesn't seem like long ago that *James Pond* was being reviewed as full-price software. It hasn't dated much, although several other cartoony arcade-style products have appeared in its er, wake. If you don't already own it, visit your local shop and buy it at this price (making 'shore' to steer clear of fish-related humour.)



90%



If you're one of those people who continually gets turned into a masked zombie mutant every time you cross the path of a witch-doctor, it's time for new 'curse-gone' cream. Guaranteed to remove all known hexes (except the one you're standing on).

Voodoo Nightmare

Palace ■ £7.99

Boots Barker is out of luck. He's fallen foul of a witch-doctor who has cursed him; he now has an immovable, stupid mask attached to his head. Worse still, he's been stranded in the middle of an unpleasant jungle in the Congo. Things, as they say, have been better.

You control Boots through an isometric view which, although not brilliant, works OK. The idea is explore, find jewels and voodoo dolls and ultimately escape.

There are eight mini-adventures, all with eerie tunes, neat graphics and taxing puzzles. What lets it down is the super-sensitive controls. This alone makes the game less addictive and rather annoying.

If you're prepared to put up with this though, you'll have a big, nice-looking and atmospheric game to contend with. And your mind will be exercised almost as much as your joystick fingers.





The open road beckons seductively, as does a spell in Intensive Care, if you decide to climb onto your Combo. But rest assured – the pain of crashing will be nothing compared to the agony of losing first place (and killing your co-rider).

Combo Racer

GBH ■ £7.99

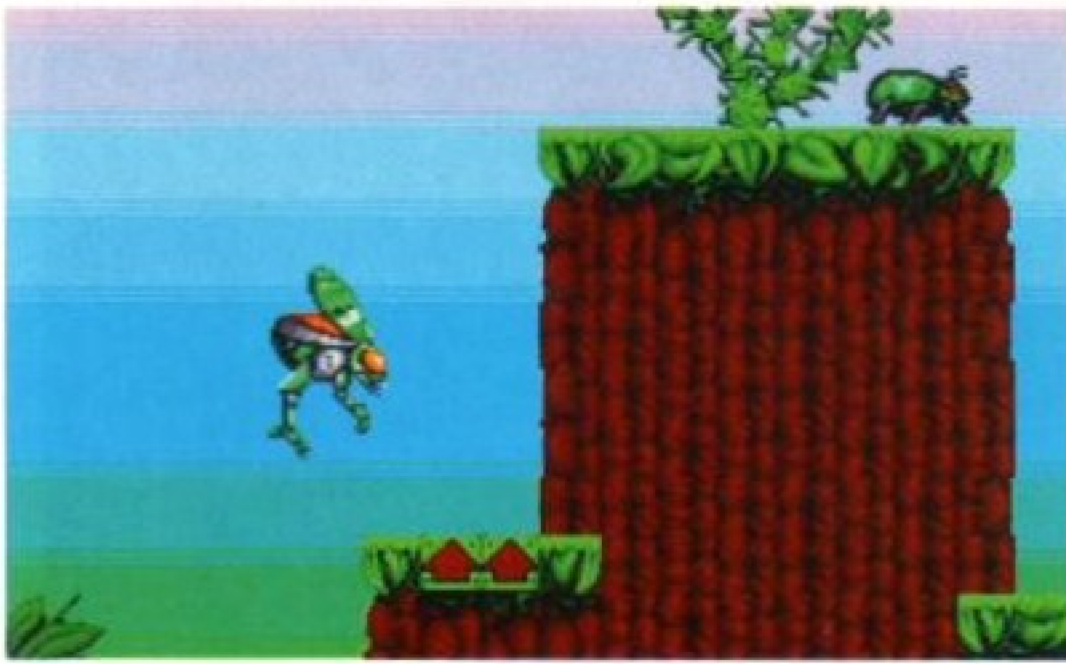
This was really the predecessor to *Lotus Esprit Turbo Challenge*. Fair enough, but *Turbo Challenge* does everything *Combo* does so much better.

You race around a series of 3D-viewed circuits, looking at the back of your little motorbike and side-car affair (the eponymous combo). Revs, gears and speed are given at the bottom of the screen, and the circuit is displayed at the top.

It's pretty fast, the graphics are certainly watchable and the sounds mimic those of a motorbike to some extent. The trouble is, *Combo Racer* lacks the excitement of a classic racing game. It's just not playable enough.

Lotus Turbo Challenge is now available at a cheaper price. If you want a 3D racing game with simultaneous two-player option, ignore this and go for that. You won't regret it.





Life in the insect world was complicated enough before Man appeared and started using unnatural chemicals and weird drug cocktails on his crops. So the blame for this new breed of cyber-insect can be laid squarely at his feet.

Venus The Flytrap

GBH ■ £7.99

It's the attack of the giant cyber-insects! You take on the role of a special metallic fly in a world of mutated bugs, nasties and ladybirds in this quick, exciting and competent shoot-em-up.

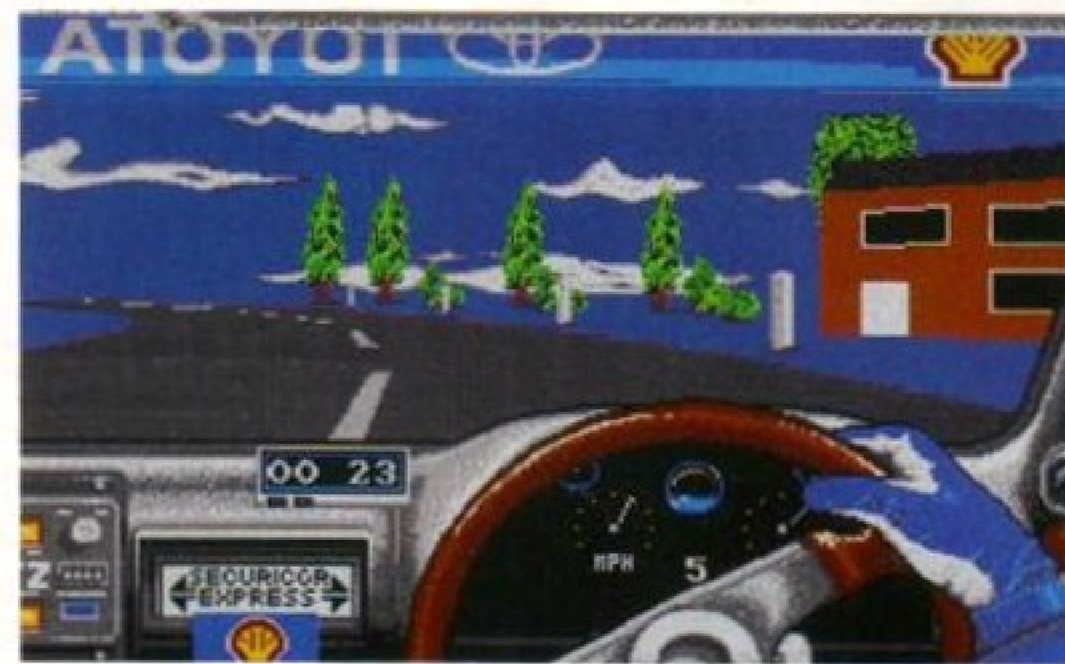
You view your world from a sideways angle, and the idea is to travel around, blasting at everything you see. Extra weapons, score bonuses and other goodies are littered around the horizontally-scrolling levels, and there are some wicked time limits imposed as well.

The scrolling and animation is seriously smooth, and there is an abundance of bright colours and perky sound effects throughout. Being a fly, you must also master the technique of fighting upside down. It's a nice touch and forces you to look at your screen from a different viewpoint (as it were).

Cunning pitfalls are planted in many of the screens, and if you collect these willy-nilly you'll end up with all sorts of weird effects to combat, as well as swarms of mutants. Hectic is the word.

The various elements of the game have been mixed in just the right proportions here. It's fast, it's fun, it's addicitive and playable. It also hasn't dated too badly, so if you're into a green (in the environmentally-friendly sense) game with some excellent blasting and sacks of playability, then snap up *Venus The Fly Trap.*

Verdict 82%



It is to be fervently hoped that the occupants of the track-side houses have either moved or have retired to their cellars. You're bound to crash into at least one per race, and usually at quite respectable speeds.

Toyota Celica GT Rally

GBH ■ £7.99

On their way to becoming kings of the racing game, Gremlin produced this. It gives you a four-wheel drive rally car and a whole load of stages to race through.

You have a 3D behind-the-wheel view, including hands, gauges and everything). The simple idea is to stay on the track while going as quickly as possible.

You race the clock, not other drivers directly, and crashes earn you point penalties so care is needed. Nonetheless *Celica* is very exciting, and the implementation of a sliding, bucking rally car is very well done.

Churches, houses and other inconsequential objects rush by the windows, all done with smoothness and speed, and the sound is excellent. This is one computer game that actually sounds like a car.

The only problem is that you can't race other cars directly, and that rallying is a difficult skill to master (seeing as you don't have any feeling for which direction the car is actually travelling in. Persevere, learn the ancient art of driving rapidly on muddy surfaces and in appalling conditions and you'll be rewarded, but if you're after a quick speed-hit, you'll end up in a ditch in record time.

Verdict 73%



I feel Dizzy, my egg is spinning... Yes, if you're hard-boiled enough not to get the yolk, it might be because *Kwik Snax* is aimed at younger players. Better to poach an old copy of Scramble (or something).

Kwik Snax

CodeMasters ■ £7.99

That Curate's Egg, Dizzy has had all of his relatives kidnapped. Before their heads are viciously cracked open with spoons, you've got to save them all by moving from relative to relative, guiding them around an updated *Pac-Man*-like series of screens. What a plot eh?

It certainly feels like it's aimed at the younger player, this game. Bright primary colours and ear-filling, zappy noises abound, and you move the large, cartoony sprite around each location avoiding ghosts and scoffing point bonuses. *Kwik Snax* is pretty big, so you have a lot to do, but it's ultimately rather repetitive and your attention will wander. It's smooth enough, though, and gets harder as you progress, making it fairly playable for a while.

The different scenarios you can play do add a feeling of getting quite a lot for your money. But each level does seem to be a similar proposition to all the others. The backgrounds and sprites are changed, but the basic gameplay remains the same. It's still a sort of up-dated *Pac-Man.*

If you're looking for an arcade game, and you're not under the age of 12 (and completely fixated by talking eggs and bright flashing colours), it's better to go for an altogether more interesting and stylish re-release. One like *Venus The Flytrap*, for example.

Verdict 55%



Rick Dangerous doesn't wear a battered hat, he doesn't carry a whip and he doesn't even have a dad (or indeed any parents). But he can still run, crawl and jump with the best of them.

Rick Dangerous

Kixx ■ £7.99

Indiana Jones by any other name, Rick's back. And this time he's brought his special lower-pricepoint sticker.

This is an unashamed platformer. You play a fearless little character who rushes around the place avoiding traps, shooting baddies and climbing up and down things. Simple concept, exciting game.

Graphics and sound are certainly looking a bit old now, but they still perform their function, and don't detract from the game any. What Rick D still relies on is a mixture of playability and frustration. And even after all these decades, it's still a lot of fun. You rush around, flying past the traps you've sussed out and puzzling over those you don't yet understand. It's maddening and addictive.

It's also pretty large. You make your way through a massive temple, defusing every cunning snare as you go. Joystick speed, sleight of hand and sheer reactions all have their place, and if you do die, there are numerous restart points, so you don't have to start right from the beginning.

It's an old game, but that doesn't mean that it's not still fun. Indeed it is. The genre was started off by *Manic Miner* (or somesuch ancient crumbly), but *Rick Dangerous* is still a decent platform game and no mistake. It's huge, it's packed with puzzles and it's cheap.

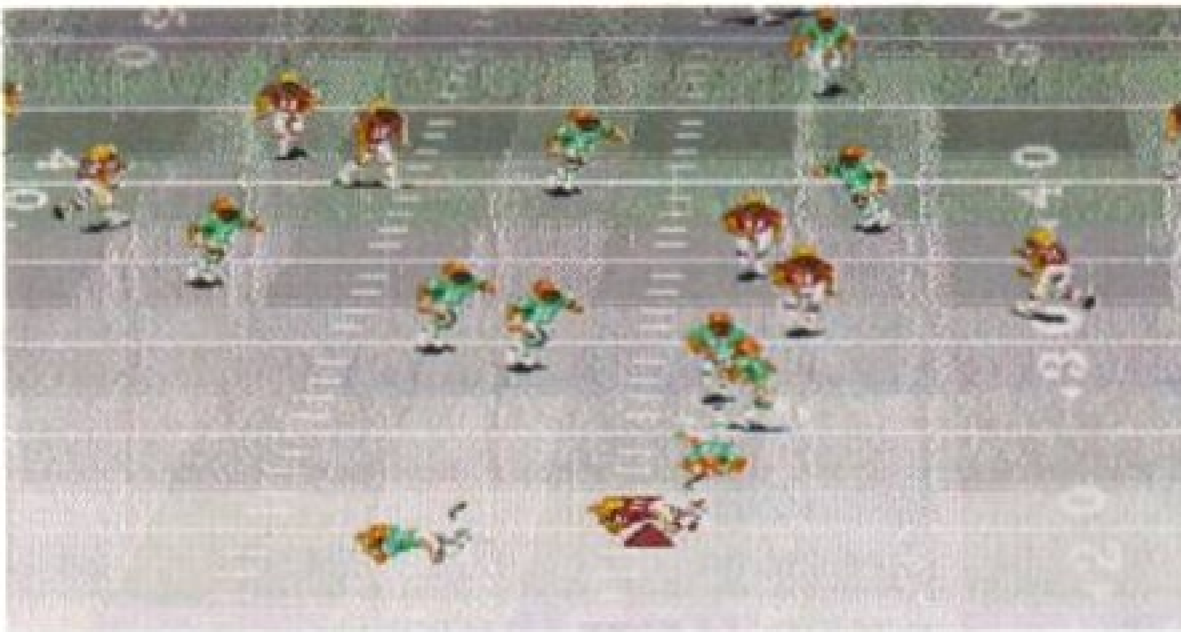
Verdict 75%

So you're standing there in the shop, and you can't remember what the best scores were. Your problem is solved with this comprehensive guide.

The Magical History Scores

THIS MONTH'S SCORES

Here they all are, the best, the bad and the bogus - all the games around this issue, neatly packed into a tidy bundle so you can see what's worth buying.



This month's hot item is *John Madden's Football* from Electronic Arts. It's a classic simulation of the USA's favourite game – the only one of its kind to avoid the reams and reams of boring statistics and provide action instead. Take on the toughest teams in the NFL and win the Superbowl in style.

John Madden's Football	Electronic Arts	94%
Shadowlands	Domark	93%
Storm Master	Silmarils	90%
Return of Medusa	Starbyte	85%
Pinball Dreams	21st Century	84%
Harlequin	Gremlin	78%
Wayne Gretzky Hockey 2	Bethesda/US Gold	78%
WolfChild	Core Design	76%
PGA Tournament Courses	Electronic Arts	72%
Mad Dog Williams	Game Crafters	72%
Crime City	IF	70%
Starbyte Super Soccer	Starbyte	63%
Videokid	Gremlin	60%
Big Run	Storm	58%
4D Sports Driving	Mindscape	33%
Leisure Suit Larry 5	Sierra	50%
Willy Beamish	Sierra	44%
Great Napoleonic Battles	Impressions	40%
Borobodur	Thalamus	35%
Hare Raising Havoc	Infogrames/Disney	25%

ISSUE 31'S SCORES

These dusty old games are looking for homes or facing the chop. Scoop 'em up and save 'em while you can.



Where else could you punch the living day-lights out of big-eared dwarves without getting arrested? In a Knightmare, that's where. Tony Crowther's role-play adventure is hard work, but you'll come out the other side a changed person. Warped, probably.

Starglider 2	Mirror Image	88%
Knightmare	Mindscape	85%
Another World	US Gold	82%
Oh No! More Lemmings	Psygnosis	82%
Abandoned Places	Electronic Zoo	80%
Populous World Editor	Electronic Arts	80%
Soccer Stars	Empire	79%
A320 Airbus	Thalion	78%
Barbarian 2	Psygnosis	73%
Bonanza Bros	US Gold	70%
Champions	Krisalis	70%
World Cup Rugby	Audiogenic	68%
Wild West World	US Gold	64%
Smash TV	Ocean	61%
Alien Storm	US Gold	59%
Space 1889	Empire	59%
Tip Off	Anco	50%
Fantastic Voyage	Centaur	49%
Cardiaxx	Electronic Zoo	25%

LAST MONTH'S SCORES

Lurking on shelves around the country, you'll find these games waiting for you. But which ones are the flyers and which are the flops? Now you know.

Robocop 3	Ocean	91%
Heart Of China	Sierra	90%
Mercenary 3	Novagen	87%
Kid Gloves 2	Millennium	79%
Leander	Psygnosis	78%
Fate: Gates of Dawn	reLine	77%
WWF Wrestlemania	Ocean	72%
Realms	Virgin	69%
Golden Eagle	Loriciel	59%
Moonstone	Mindscape	59%
The Godfather	US Gold	46%
Red Baron	Dynamix/Sierra	39%
Falling Jewels	Soft and Easy	38%
Steve McQueen	Loriciel	26%
Thunder Burner	Loriciel	22%

LAST YEAR'S SCORES

Things look even better than they did last year. Now there are more Format Golds, and loads more titles about.

Deuteros	Activision	FG95%
S.W.I.V.	Storm	FG92%
Chaos Strikes Back	Mirrorsoft	89%
'Nam	Domark	88%
Genghis Khan	Infogrames	84%
The Power	Demonware	84%
Super Monaco GP	US Gold	83%
Back to the Future	Imageworks	82%
Super Skweek	Loriciel	81%
Moonshine Racers	Millennium	79%
Revelation	Krisalis	78%
Tower FRA	Thalion	74%
Hard Drivin'	Domark	68%
Ski or Die	Electronic Arts	62%
Warlock - The Avenger	Millennium	60%
A Prehistoric Tail	Thalion	49%
Emlyn Hughes Quiz	Audiogenic	38%

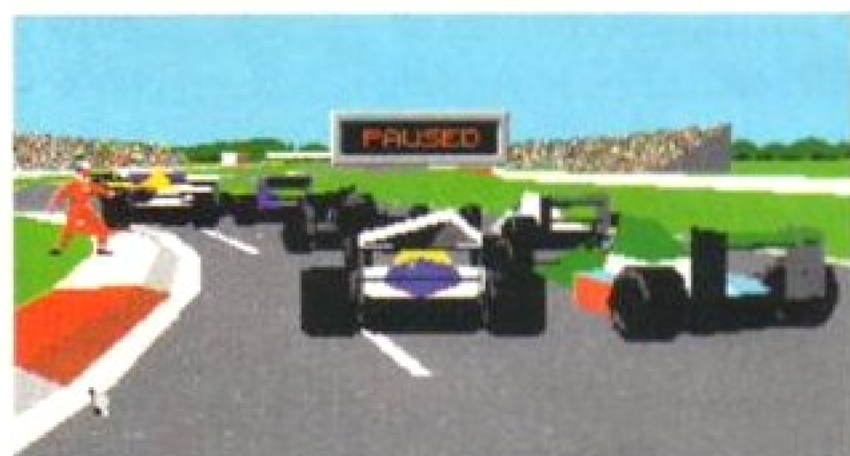
TOP TEN AMIGA BUDGET PRICE CHART

1(-)	**First Division Manager**	CodeMasters	£7.99
2(4)	**Scooby-doo**	Hitec Software	£7.99
3(-)	**Ghouls 'n' Ghosts**	Kixx	£7.99
4(-)	**Operation Thunderbolt**	Hit Squad	£7.99
5(-)	**Int. Ninja Rabbits**	Micro Value	£7.99
6(9)	**Wacky Races**	Hitec Software	£7.99
7(-)	**Ultimate Golf**	GBH Gold	£9.99
8(-)	**Robocop**	Hit Squad	£7.99
9(-)	**World Cricket**	Zeppelin	£7.99
10(1)	**New Zealand Story**	Hit Squad	£7.99

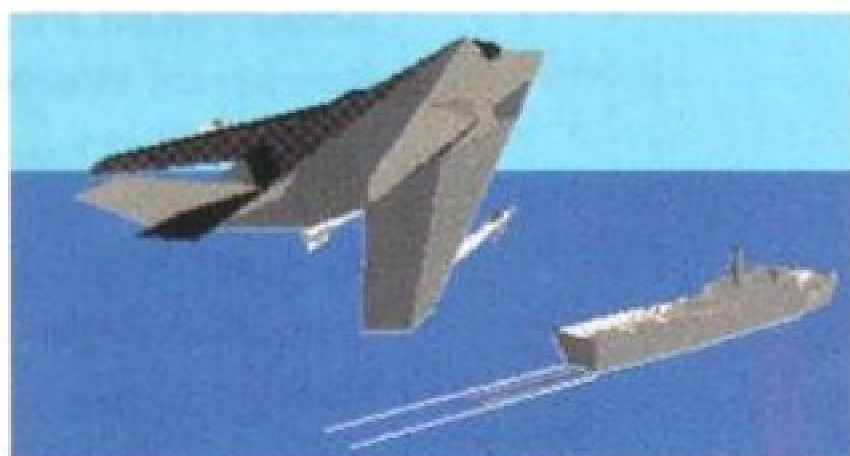
LAST YEAR'S TOP TEN FULL PRICE CHART

1	**Final Whistle**	Anco
2	**Powermonger**	Electronic Arts
3	**F-19 Stealth Fighter**	MicroProse
4	**Robocop 2**	Ocean
5	**Teenage M H Turtles**	Mirrorsoft
6	**Speedball 2**	Mirrorsoft
7	**Lotus Turbo Challenge**	Gremlin Graphics
8	**Kick Off 2**	Anco
9	**S.C.I.**	Ocean
10	**Chaos Strikes Back**	Mirrorsoft

Chart Chatter



MicroProse have definitely hit upon the right formula with *F1 GP*. Streets ahead of the rest.



Flying high again this month - EA's *Birds of Prey*. But it's not Top Gun and it's about to dive.

Just in time to start the 1992 racing season, MicroProse's spectacular *Formula One Grand Prix* grabs pole position. Hardly surprising, because it's really one helluva game, and it deserves a good long run out in front. It's left tyre-marks all over Ocean's *WWF Wrestlemania*, the not-so-amazing fold-em, beat-em and bend-em-up. If *WWF* can pick itself up off the canvas, it'll probably start slinking back to the changing room for a quiet lie-down and a change of shorts.

Meanwhile, just to prove that snooker isn't as boring as Steve Davis makes it look, *Jimmy White's Snooker* surges up another four places, in true whirlwind fashion. We had thought it was all over for the potty player, but maybe he was just cueing up after all. *JWWS* cannons off EA's *Birds of Prey*, which had just settled down on the baize, preening itself, and truly gives it the bird.

Strangely enough, *JWWS*'s last-minute spurt has left *Populous 2* and *Robocod* standing, looking rather amazed. They haven't moved from their previous position, and are just clinging on for dear life. Don't look down guys, it's a long drop.

Robocop 3, Ocean's electric lawnmower, sorry lawman, has obviously had another short-circuit. He's ignoring his prime directive (to reach the top of the charts), and is busy heading back to base, chasing Gremlin's *Lotus Turbo 2* which is still stuck in reverse gear and going backwards at high speed.

The backmarkers include Core's Norseman, *Heimdall*, who's obviously decided he likes it where he is and is putting down roots. Typical Viking invasion plan. Last over the finish line is *Football Crazy Challenge*, easily a lap behind. But will it trip over its own laces, running so fast as it appears to be?



Gremlin's *Lotus Turbo Challenge 2*, now losing ground to the fast-movers. Out of gas, maybe?



Core! Here's *Heimdall*, hanging on for the coup de grace. Will he be in the top 10 next month?

THE TOP 30 AMIGA FULL PRICE CHART

1(-)	New	**Formula One Grand Prix**	MicroProse	£34.99	FG92%
2(1)	▼	**WWF Wrestlemania**	Ocean	£25.99	72%
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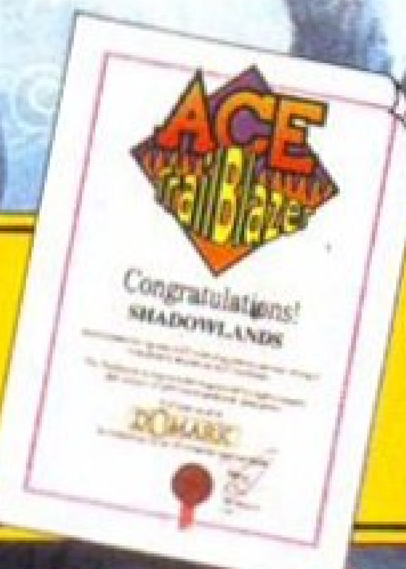
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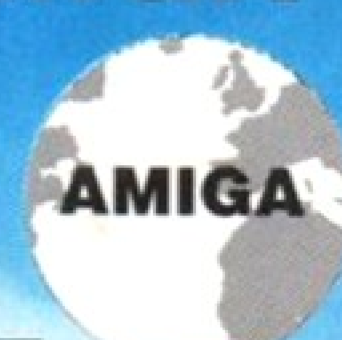


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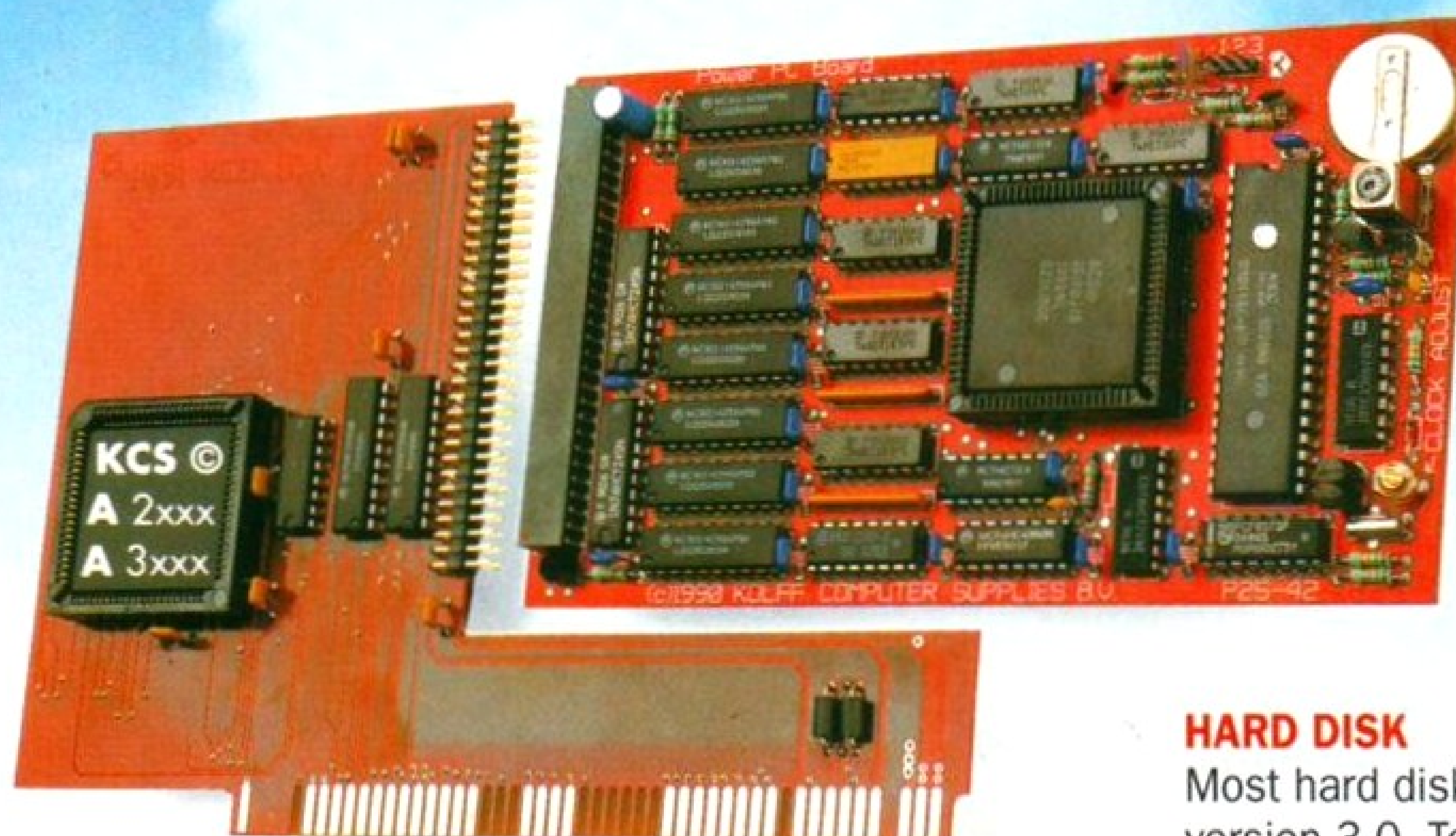
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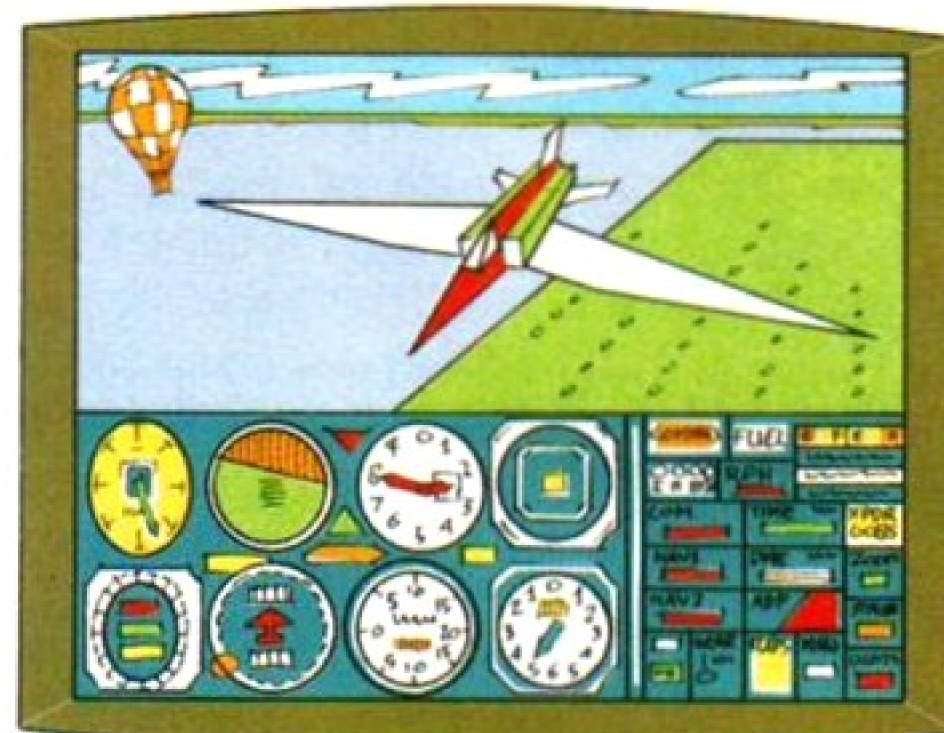
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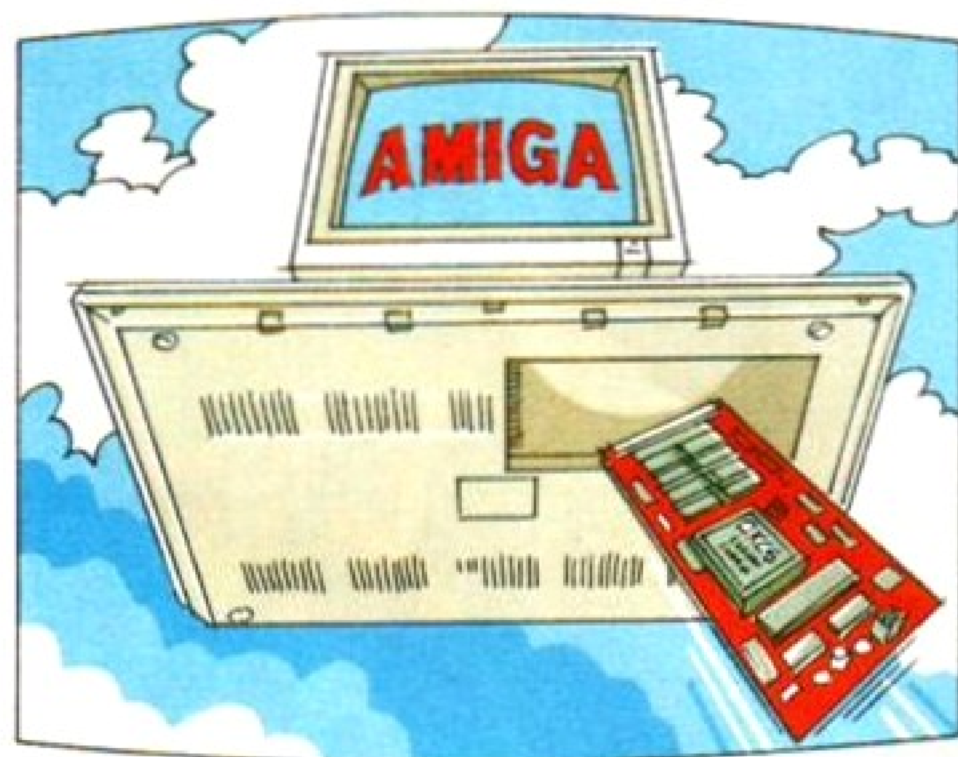
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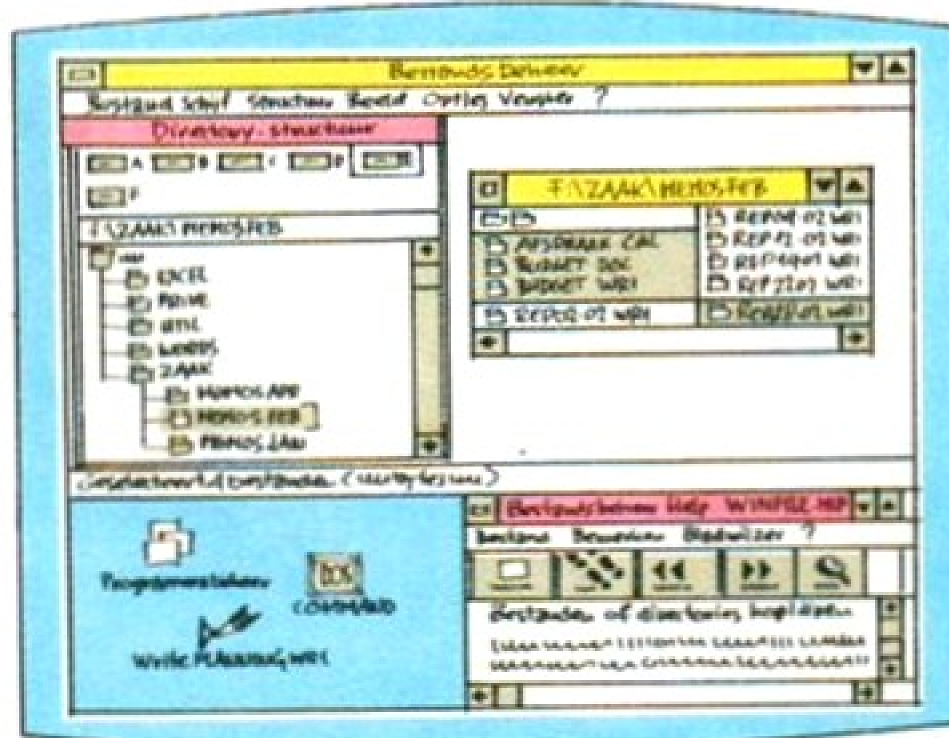


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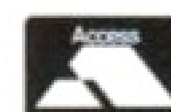
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Game Busters

The month of April is upon us, but we're no fools around here (just wait while I fetch a left-handed hammer for the editor. What's he laughing at?). Ah, that's better, time to get on with some useful Gamebusting with **Maff Evans**.

THE LUCKY BEGGARS

Quite a few prizes go out this month to make up for the recent lack of hefty reader's tips. The first Gamebusters voucher goes out to D Bruce for his *Robocod* tips, with another winging it's way to Paul Maxwell for the lovely *Killing Game Show* maps. Big winner of the Gamebuster of the Month is David Glauert for his extremely nice *Populous II* tips and codes.

Seeing as there are three big winners this month and the office kitty is looking a bit thin (plus the fact that there weren't many helpful hints), only one Helping Hand voucher is being awarded, and the winner is Ramon Gerritsen.

If you've got some hints, cheats, codes or maps (preferably on disk) and fancy your chances at winning a prize, send them in to:

GAMEBUSTERS,
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One thing to remember – we can't promise to return disks or answer any letters personally. We're just too busy putting the mag together!

BLUES BROTHERS

This licence of the infamous *Saturday Night Live* characters only managed to capture a certain amount of the feel of Jake and Elwood's nefarious antics. Still, what can you do with a licensed platform game these days? Anyway, a lot of people have found this one tough going, so a cheat may well be in order.



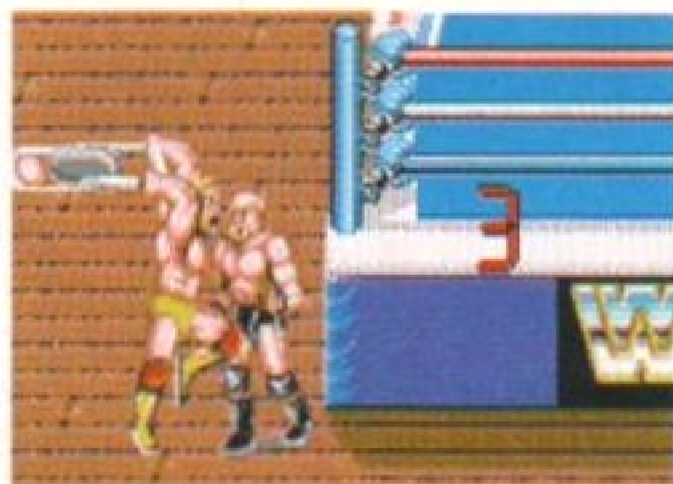
Here it is – the main character selection screen. Bung the cheat code in here to make the game much easier to crack.

When the player select screen appears, type in HOULQ. You will now be able to select any level by pressing keys 1 to 6. Just press Space to play the chosen level with infinite lives.

Bryan Quinn,
Strathaven, Lanarkshire

WWF WRESTLEMANIA

What is all this fuss about American professional wrestling? Even though Ocean's conversion of this sport didn't wow many reviewers, it still managed to sell loads of copies. Here is a tip from the many readers that have managed to win through.



Use of the furniture can make beating your wrestling opponents a lot easier.

If you are finding some of the opponents a little too tough to beat, go outside the ring and pick up the steel chair. By holding the fire-button and moving around with your opponent, you should be able to clobber him with the seat and drain his energy. Now all you have to do is pin him in the ring to win the fight.

ROBOCOD



£50

This Format Gold winning platform game has certainly captured the attention of all you Gamebusting fans. So much in fact that there have been a few different cheats sent in. Here is the possibly the most complete cheat system so far.



Never mind those sticky cakes, there are a lot more goodies available to *Robocod* fans with this wonderful set of cheats.

On the title screen, type in THE LITTLE MERMAID (including spaces). Now use these keys during the game for special effects:

Return..........Infinite Shield
F6................50Hz
F7................60Hz
K..................Suicide
P..................Gives you an Aeroplane
F..................Gives you Wings
X..................Warps to nearest Exit Post
M.................Map select

Going into Map Select mode allows you to leap to various points in the game. These are accessed using the following numbers:

01 ....Level 1-1
02 ....Level 1-2
03 ....Level 1-3
04 ....Bonus Level 1
05 ....Level 6-1
06 ....Bonus Level 2
07 ....Bonus Level 3
08 ....Level 6-2
09 ....Level 6-3
10 ....Level 1 and 2 Boss
11 ....Level 5 and 6 Boss
12 ....Level 7 and 8 Boss
13 ....Level 3-1
14 ....Bonus Level 4
15 ....Level 3-2
16 ....Bonus Level 5
17 ....Level 3-3
18 ....Level 3-4
19 ....Bonus Level 6
20 ....Level 4-1
21 ....Level 4-2
22 ....Bonus Level 7
23 ....Bonus Level 8
24 ....Level 4-3
25 ....Level 7-1
26 ....Level 7-2
27 ....Level 7-3
28 ....Level 7-4
29 ....Level 7-5
30 ....Level 5-1
31 ....Level 5-2
32 ....Level 5-3
33 ....Level 5-4
34 ....Level 5-5
35 ....Level 5-6
36 ....Bonus Level 9
37 ....Level 5-1
38 ....Bonus Level 10
39 ....Level 8
40 ....Bonus Level 11
41 ....Level 9-1
42 ....Bonus Level 12
43 ....Bonus Level 13
44 ....Bonus Level 14
45 ....Bonus Level 15
46 ....Bonus Level 16
47 ....Bonus Level 17
48 ....Hard Level!
49 ....Level 9-2
50 ....End Animation

D Bruce,
Angus, Scotland



Populous II £50

Having Godly powers in a strategy game may win a lot of critical acclaim (including the esteemed Format Gold in Issue 30), but it makes life complicated for those of you trying to control a world. Never mind! Here are a healthy selection of tips to help you keep the peace... or smash anyone who gets in your way!

Effects

Move Papal Magnet
This is perhaps the most important effect, since when used in conjunction with the Fight and Settle options it can clear large areas of opposition land.

Perseus
Perseus is the best knight to use. He will avoid any enemy effects and so can be left to fend for himself.

Plague
This is best used at the start of a game, as it will deprive the enemy of lots of energy required later in the struggle.

Armageddon
This is best used in conjunction with the Plague option, since anyone infected with the plague when the icon is selected will die. One thing to note is that when using Armageddon it is also possible to use other effects.

This can be extremely useful. For example, bunging out a good Earthquake can deprive the enemy of quite a few knights. Likewise, Baptismal Fonts is a good way to get extra men, but watch out your own men don't fall in! Unfortunately, Armageddon has the tendency to halve your score.

Trees
This option has two good uses:
A – It gives you more energy from any of your buildings that are on the same screen as the trees.
B – It is very good for destroying large amounts of enemy land. To do this, plant three sets of trees on one screen, then move the screen you are viewing in one direction and repeat the process. When you feel that you have planted enough trees, set fire to them. This will also ignite anything next to a tree, thereby destroying large portions of the opposition. Don't leave the trees for too long though, since the enemy will be gaining energy from them while they are alive.

Renew Land
This is the only way of making land destroyed by a volcano useable. This option also destroys effects on the ground, such as Swamp, Fungi, Basalt and Baptismal Fonts.

Swamp
It is best to use this function at the beginning of a game, since this will restrict the opposition's growth. However, you have to remember to clear swamp-land (using Renew Land or raising and lowering the land) before your men come near it.

Plant Fungus
A spread of Fungus is a very efficent way of clearing large expanses of flat enemy land for you to use. To do this see the Fungus Spread Box.

Adonis
This chap is a useful Knight due to the fact that he is not affected by Plant effects. He should only be used if you have a leader whose energy level is into the fifth pole. Keep a watch over him until he separates twice, otherwise he could be bumped off prematurely, thus wasting a good knight.

Roads
These are good for a couple of applications. They can stop Fungus spreads and are useful for guiding the enemy towards effects such as Swamps, Fungi and Baptismal Fonts.

Walls
If used correctly, Walls can be an extremely powerful tool. They can be used to confine enemies, but still allow access to your own men. Look out though – since you cannot trap Hercules or any other knight of a particularly strong type. When using walls, you have to note that although you can use Walls on the same screen as your own settlements, you can't use it on settled enemy land. Also, a section of wall has to touch others either directly or indirectly.

Earthquakes
Always make sure to use Earthquakes well away from your own land, since they tend to go wherever they want. However, if you put more experience into Earth effects, they can be sent in the direction you want a little easier. If an Earthquake does encroach on your land, lower the land that it affects, otherwise anything you raise will be destroyed.

Batholith
This effect is very similar to the Volcano from the original game, since it raises the land as well as bringing up a few rocks. For the Earthquake to do any useful damage, the pointer must be well into the icon (meaning that you have a lot of Batholith energy). One use is to raise land when you don't have access to the Raise/Lower function. However, the effect is best used around the enemy's Papal Magnet, because it can cause the Magnet to be blocked off, and thus preventing the enemy from using it. To make sure that this happens, only carry out the effect when the leader is actually at the Papal Magnet, otherwise he can just move it and send the leader to the new position.

Heracles
One useful function of this character is that when knighted your leader's energy doubles. Heracles is immune to the effects of Walls and Earthquakes.

Lightning
Using lightning is a very good way of killing off enemy leaders and reducing large buildings to rubble, making them easier for your Knights to destroy.

Whirlwind
When used close to a coastline, Whirlwinds can destroy large amounts of coastal land, since they can start a number of Whirlpools.

Storms
The effects of a heavy storm can destroy large amounts of land, particularly when you take into account the fact that lightning strikes from storms can set fire to trees and start forest fires.

Odysseus
If speed is required, then this is the knight to use. He is immune to all air effects.

Fire Column
These tend to concentrate on high ground.



This picture demonstrates the usefulness of Whirlpools (particularly when stirred up by a Whirlwind). Watch that coastline crumble under the pressure of nature's devastating forces!



Storms are useful for throwing a bit of heavenly destruction at your enemy. Watch them run as the clouds gather and the lightning starts to crack above their heads.

They can easily be put out by submerging them in water.

Fire Rain
This is one of the best effects available. They can destroy vast amounts of land and start huge forest fires.

Achilles
This Knight is immune to all fire effects, including magma from a Volcano.

Volcano
Probably the best effect available, since it permanently destroys land. The best use is on collections of large buildings or centred on the enemy leader, since it makes it difficult for his men to reach the Papal Magnet. The only way to make destroyed land usable is to use the Renew Land option.

Basalt
Once formed, Basalt can only be seen on the close-up map view. This means that the enemy doesn't know that you've built a pathway to his land. It also makes it difficult to raise buildings, since Basalt can't be grown upon.

Whirlpools
Although these can be useful for preventing the opposition reaching their Papal Magnet, it is better to use Whirlwinds whenever possible.

Baptismal Font
When used around the Papal Magnet, these can provide a good way of converting men to your side. It's best to use them at the start of the game when there is a dense population.

Helen of Troy
This lady is very useful, since she doesn't cause any damage when charming a person and evicting them from their home. She cannot be destroyed by drowning, so other methods have to be used to get rid of her. However, she can be affected by Baptismal fonts, so get rid of any that appear in her path.

Tidal wave
This devastating effect reduces land to sea level and can only be stopped by land three or four steps higher than sea level. After a Tidal Wave, the opposition will tend to raise the land to provide settlements, so use Whirlwinds or Whirlpools to stop him.

General Hints

If you are unable to raise land, then use Batholiths (when available) to make some new land. Don't use Computer Assistance, since this is next to useless! If this restriction also applies to the enemy, then use Whirlpools to remove his land. Any effect is useful, but look out for when you later want to move in for the kill, since any effects left hanging around will affect your men.

If you can't lower land, use of a well-placed whirlwind or whirlpool can reduce the ground. Once again, use any effects to destroy enemy land if he's suffering from this restriction – but watch out for when you want to move in later on.

If you can neither raise nor lower land, then simply use your Papal Magnet to centre on the enemy targets.

At the start of the game, both sides will have a large and hefty population and consequently will have quite a bit of energy available to them. Use this to carry out a mass destruction (using for example Storm or Fire Rain) on the enemy's population.

If your population is spread out to start with, then try and get them together. This will make it easier to elect a strong leader and protect your clan. However, if your population is mixed up with that of the enemy, use the Fight and Settle option.

When playing on hostile land environments, make sure that you choose a strong house for breeding. If it's a little on the weak side then the person will die, stopping you from reaching any free space.

When the restrictions are in your favour, switch game control to Computer Vs Computer, as this will deal with the boring raising and lowering of land to begin with. Reducing the screen will help to speed things up a little. When you have a decent sized population, take over control.

Here is an extremely useful tip for those of you with weaker characters. Just try using the following for some extra help:

FJECVTSUNTGJVAZV

David Glauert, Mark, Somerset

LEVEL CODES

If you want to have a look at some of the later levels, use these codes.

Level	Code	Level	Code	Level	Code
20	NGAF	387	ACER	696	PIUNAD
26	UXCCAF	393	AMAAAG	699	LYLOAC
32	LDOMAD	399	LEQUAD	700	INCCAK
36	ADUHAK	402	TUWOAC	701	LLAGAT
42	ALJIAC	408	VEII	702	JIISAB
48	PEHE	414	GHAKAG	705	AAER
54	IIDDAF	417	MOLLAK	711	AGAAAD
60	INUNAD	423	WOUBAK	713	AMOOAC
66	LOISAB	433	SUOWAB	724	NGSUAD
70	OOOMAC	434	ERVEAD	730	UXDOAB
75	EMAAG	435	TTALAG	736	LDLEAT
90	UXII	441	NENEAD	742	AFTHAK
96	LDAKAG	446	JIIIAT	748	MEUGAC
108	MEOMAB	452	OMAKAF	750	FENEAT
114	ERNEAT	458	UMNGAC	755	TTUHAC
120	PIABAF	463	LEETAG	765	LLOPAB
131	ACFEAG	464	QUHO	771	ACPIAT
136	OPUMAB	468	NGUPAB	775	AGLO
141	HEAGAF	474	UXINAT	780	UBGHAD
147	NEMMAC	479	SONEAC	786	TUUPAB
149	ITIMAT	485	OWOP	790	MMMNAC
155	IMALAF	491	UNSIAG	796	DDOO
161	MONEAC	497	SUAFAK	800	LDQUAB
167	WOOP	502	IIHOAT	806	AFDOAT
173	UPSIAG	503	MNCCAB	810	ALUM
179	TTAFAK	504	PIATAK	815	UHAFAK
184	PIMOAT	505	NEISAG	821	CCCCAB
190	JIERAF	511	THAMAK	828	INMNAB
195	ACUH	517	AKNEAB	831	THUG
201	AMJIAG	518	OOEMAK	833	AAEGAF
202	UMQU	524	UBUXAB	835	ACNEAB
208	QUSOAG	530	TUUXAT	840	OPITAK
211	NESIAF	536	VEPIAF	845	HETU
214	MMFEAK	540	DDLOAG	850	TUFEAK
220	DDLLAB	542	GHAGAD	855	SIUNAT
224	LDAGAD	548	ADMN	860	DDAGAD
228	ADERAK	554	ALOOAG	864	LDETAK
234	ALAAAC	560	PEITAG	870	AFAAAC
235	UNNEAK	566	IIADAC	875	UNWIAF
241	SUABAK	572	INTTAT	880	PEUX
244	EGUX	573	LLAKAC	885	CCIIAK
249	NEIIAK	574	JIPIAK	890	ISTTAT
251	LYLY	575	THUMAG	894	JILL
260	OMLOAF	576	DOLL	896	DOLOAF
263	AGISAK	580	OMAGAC	900	OMUBAG
268	UBMMAT	586	UMMMAT	905	AMAMAC
274	TUOWAF	592	QUOWAF	911	LEVEAT
280	VEEGAD	598	MMEGAD	915	NEABAB
285	WISUAG	604	DDACAB	920	VEJIAK
291	MODOAK	610	ABTTAG	925	WILYAT
295	WOUMAF	616	ATLOAK	931	HOUMAF
301	UPTIAD	617	UXNGAG	937	UXTIAD
302	FEUBAF	620	MEUBAF	943	UHATAB
305	SUHOAK	625	SUATAB	945	SUUPAF
309	CCUPAF	629	CCERAC	950	IIALAB
315	LYINAD	635	LY	955	LYOOAK
320	DONEAG	636	INEGAC	960	DOAC
324	OMAC	642	LOAC	965	AKDOAD
326	OOOPAK	644	OMOPAK	970	UMDOAD
332	UBSIAC	650	UMSIAC	975	CETIAC
338	TUAF	653	HELEAB	980	NGCCAF
344	VECCAF	656	QUAF	985	TIERAB
350	GHOMAD	662	MMCCAF	990	GHUGAK
354	ABUHAK	668	DDOMAD	992	LDNEAB
360	ATJIAC	674	ABEGAB	994	ABNEAF
363	UNITAB	676	ADNEAF	995	HOEM
369	SUADAT	678	AFJIAC	*The final level:*	
375	MNTTAK	684	MEHE	*quite a battle!*	
381	LLLOAC	690	ERDDAF	999	WOITAB

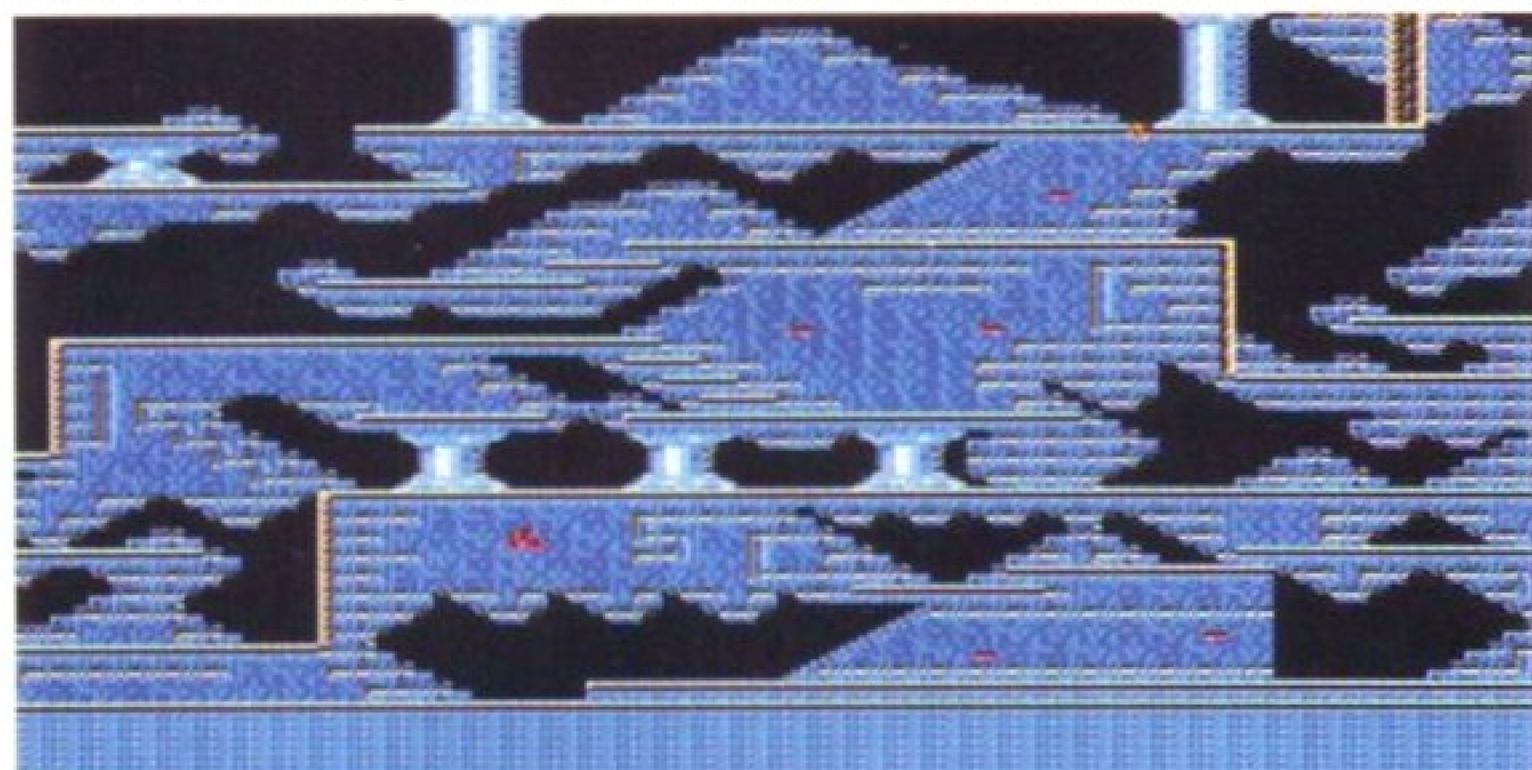
Killing Game Show

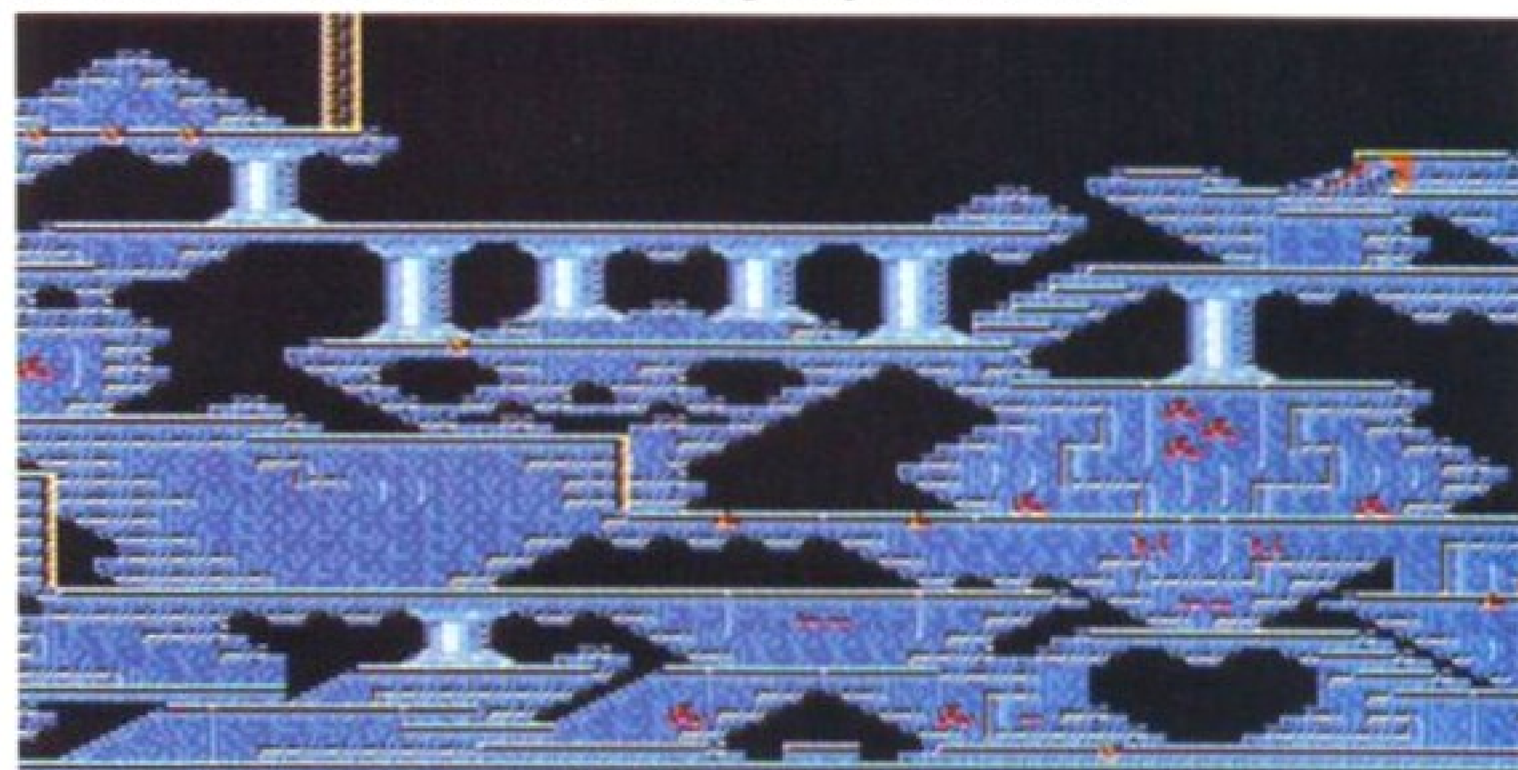


This one is quite an old platform shoot-em-up, but a well designed and highly playable one none the less (it did get a Format Gold back in Issue 17, after all). If you're still having trouble finding your way around the maze-like levels, then just have a look at these lovely, colourful maps. They should help you choose the right path!

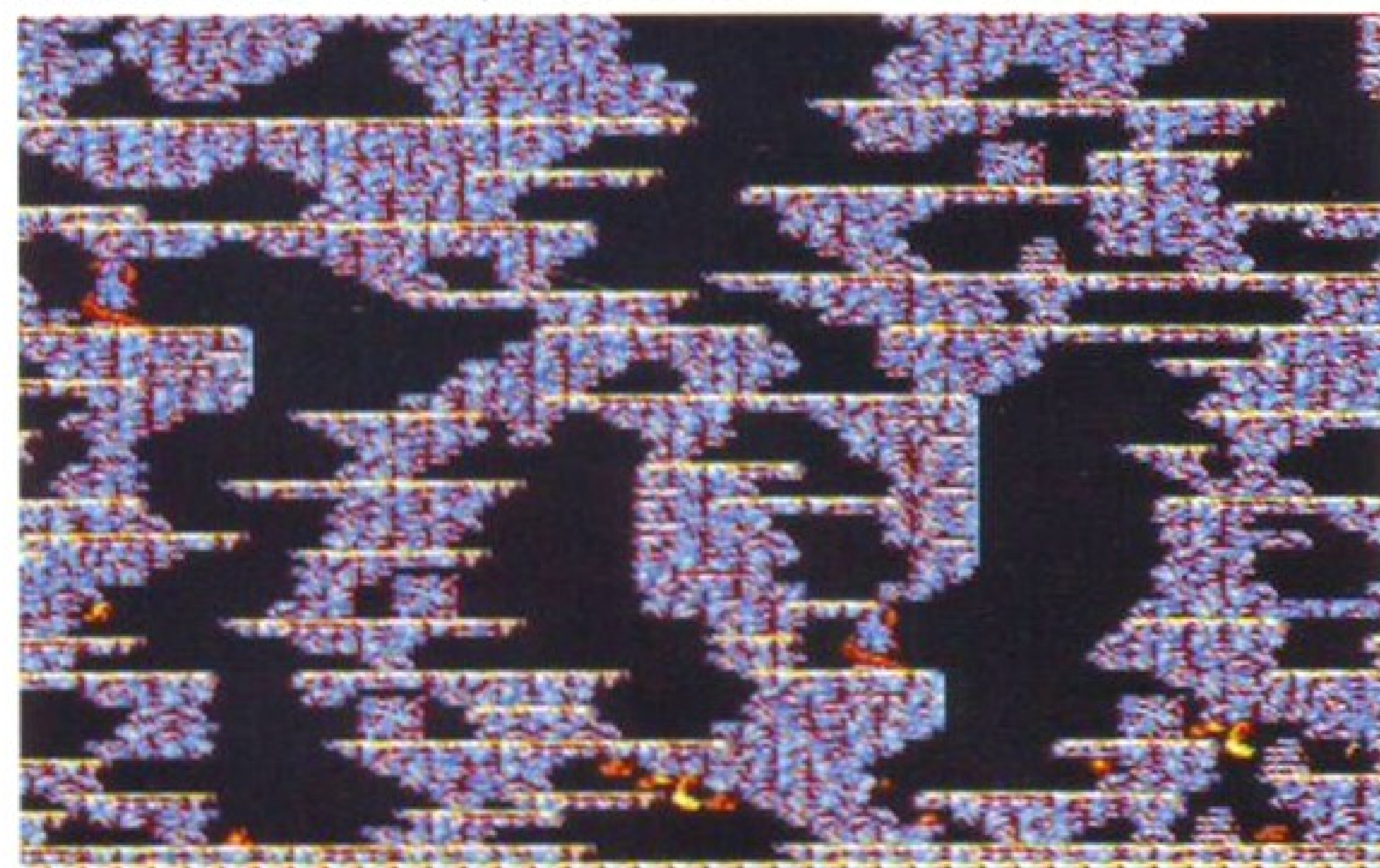
£50

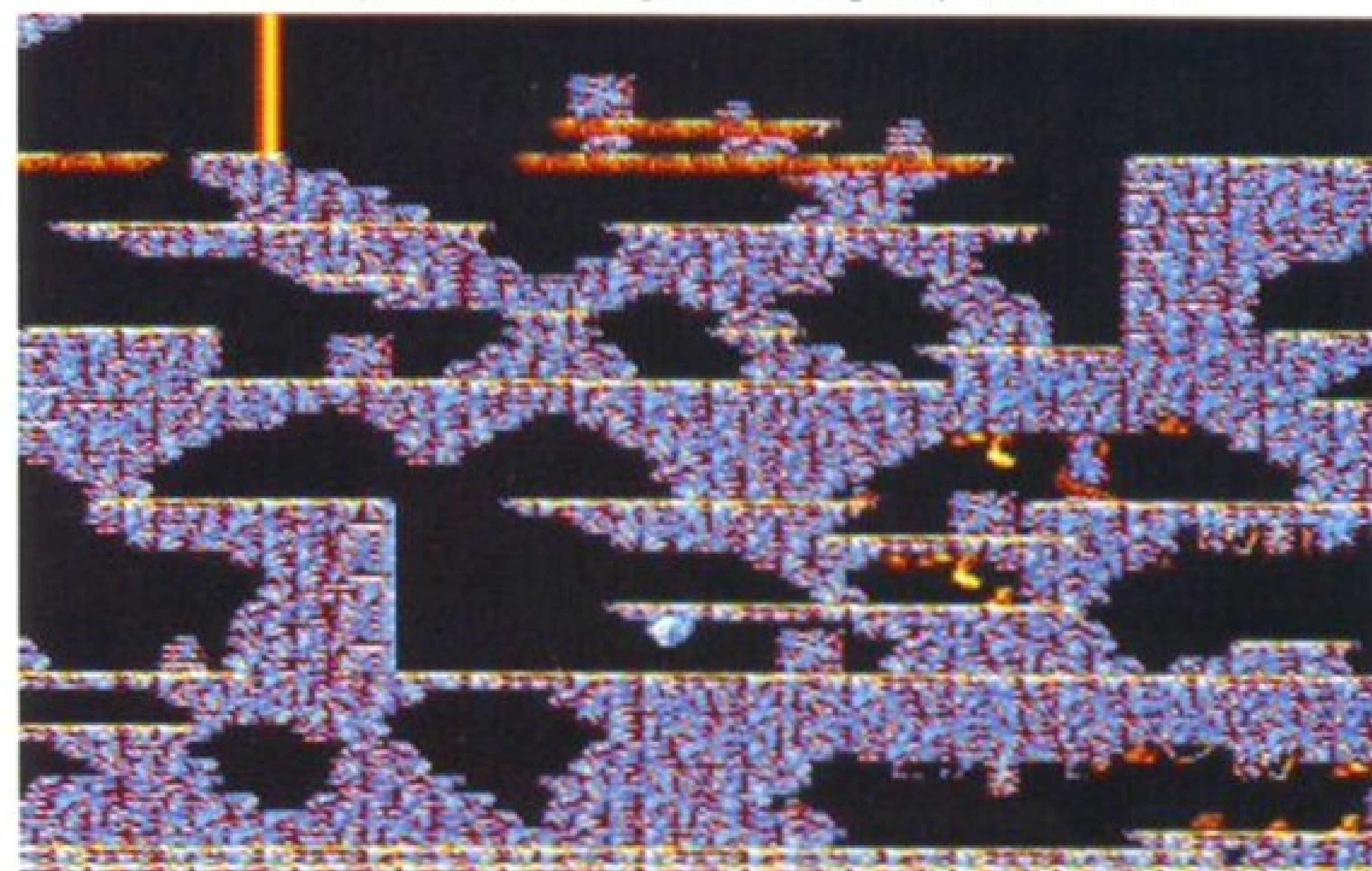
The first level is simply a matter of finding your way around and battling the robots that attack you. Locate the exit and keep moving away from the DOLL.



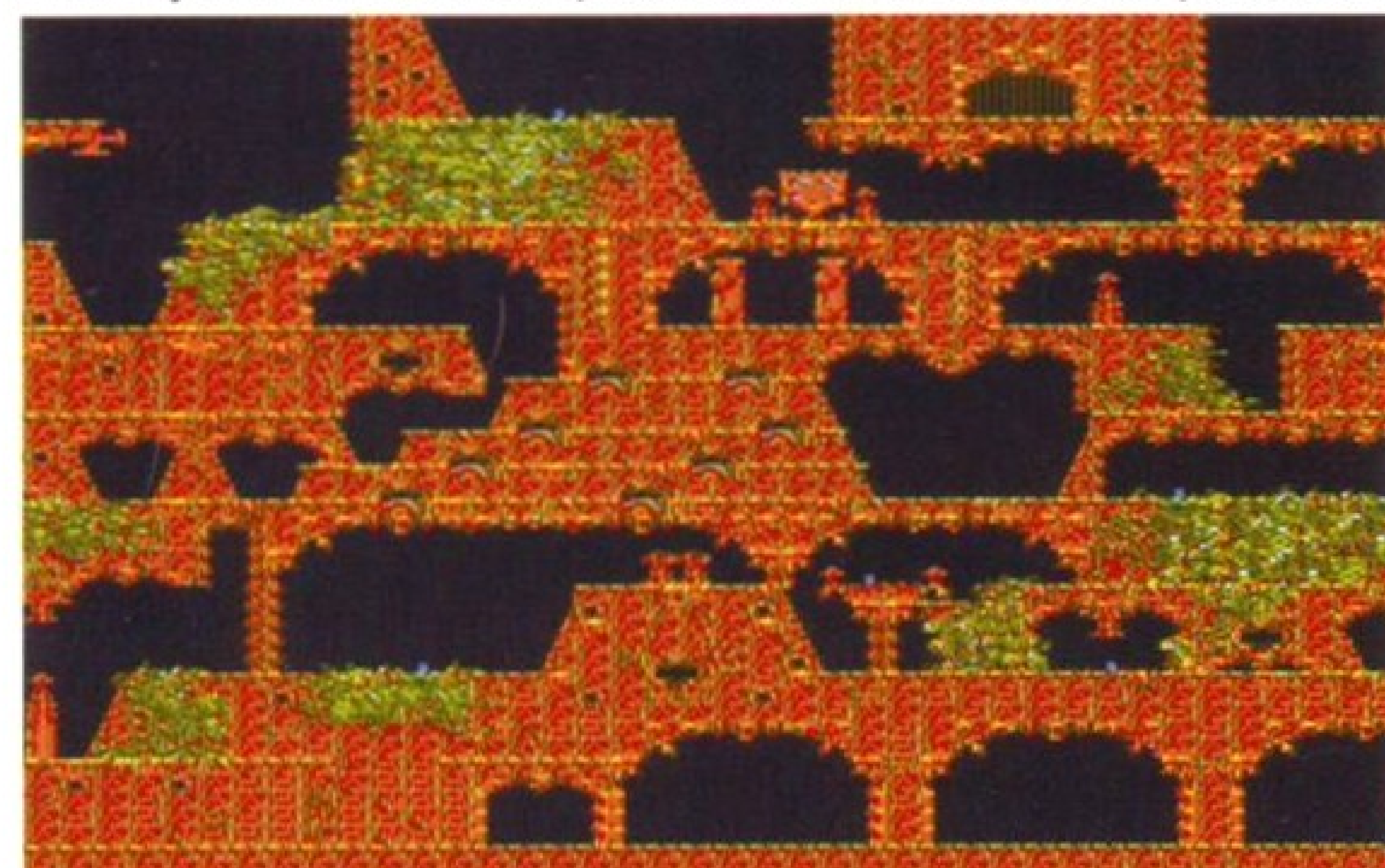


Level two is a little more complicated. You need to find the keys that are scattered around the platforms before you can open the gates blocking the path to the exit.





Find a way on the third level to drop down some chains. These will allow you to reach the higher platforms and make your way to the exit.





Maps by
Paul Maxwell,
Kessingland, Suffolk

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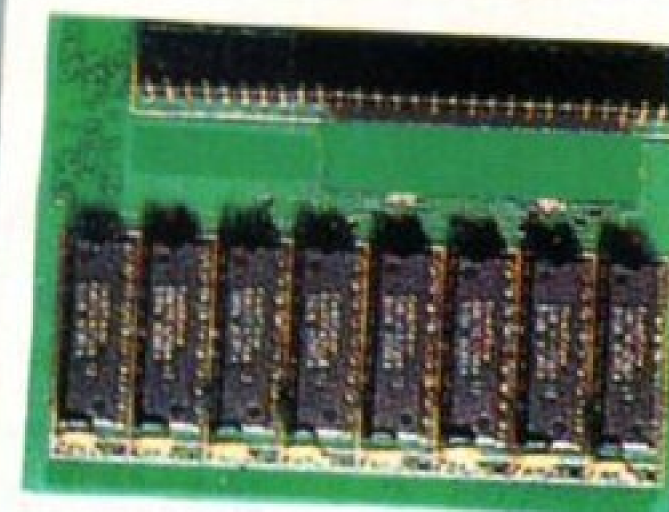
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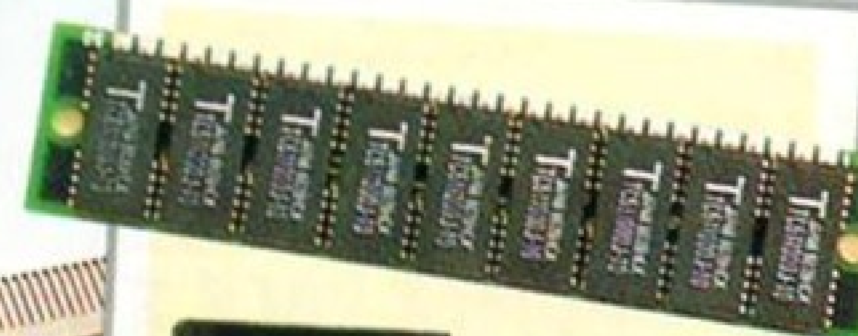
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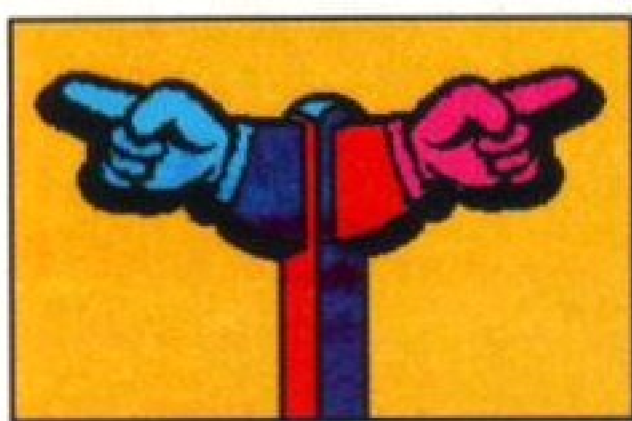
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Helping Hand

Some more desperate pleas for assistance on Amiga games are answered by **Maff Evans** and a host of helpful readers. Could your tantrums be spared in this month's Helping Hand? Read on...

In a Different Place

I was wondering – well, more praying – if you could help me. I've ground to a halt on *Another World*. I have reached level CCAL, but have been unable to get any further for two weeks. I beg of you, save another human being's sanity!

Carl Bennett,
Scholes, Wigan

Don't panic! Don't panic! I can help you get to the next stage, at least!

Drop down the first shaft onto the T-shaped rock. Walk off to the right and jump off the ledge on the next screen (avoiding the spikes). Run halfway onto the next screen, then quickly run a short way to the left. Turn around and watch the timing to get under the two rock-falls. Run onto the next screen until you are hidden behind the large rock. When the next two rocks hit the floor at the same time, run past and watch the timing before running past the next rock-fall.

Before you reach the tentacle monster, run up the slope to the left. Turn around, store up a big beam then blast the tentacles away (once they drop back down). Run onto the next screen and continue going right (dodging the tentacles and jumping the mouths in the floor). Blast all the tentacles and jump the mouths as you go to the right. When you get to a shaft, do two small jumps to avoid the hole and the mouth, then continue right. When you reach a dead end, blast the wall away before going back to the left. This should give you a new code.

Slash, Thud, Death

I recently purchased the games *Warzone* and *Leander*, but I can't beat the ship at the end of level four on *Warzone* and I can't get past world 2-1 of *Leander*. Please can you give me a cheat for these games?

Andrew Black,
Coleraine, County Londonderry

£25

I'm afraid that we don't have anything to help you out on Warzone *(cue for flood of reader's letters supplying cheats – hint, hint), but thanks to a letter from Ramon Gerritsen in Holland, we can help with* Leander.

If you want to have a look at the later levels without having to slog it out with the enemy all the way through, then try these codes: ZXSP for level two and LVFT for level three. Hope that saves you some bother. Thanks Ramon. A voucher is on its way.

Dead Bodies Everywhere

I have been playing *Cadaver* for two months sand I am stuck on level five. I need two turquoise gems to put in a skull lock, but every time I cast Dispel Evil at one of the evil gems, the other one disappears. Can you tell me how to get two gems?

Paul Whittney,
Bingham, Nottinghamshire



Find yourself looking in the wrong place in *Cadaver*? Me too. Anyone with a solution had better send it in!

A few people have got in touch about Cadaver, *mainly due to the fact that there was only a solution to the first level in the first* Screenplay *book. Unfortunately, that's about as far as I've got, so there isn't much I can do for you. Since this has been quite a popular query, I would be most grateful if anyone who knows a full solution (with maps if you can) to send it in to Gamebusters. That way I could help out all these lost and desperate adventurers.*

Smarter than the Average Tips Section

I have a game called Yogi's Great Escape which I like, but I can't get past level three. Do you know a cheat or a way of jumping to the higher levels?

Kathryn Roberts,
Higham, Gloucestershire

This must be one of the youngest people ever to write to Gamebusters, since Kathryn is only seven years old. Unfortunately, nobody here has actually played the game, so we don't know of a cheat. If anyone thinks they can help Kathryn out, then you know what to do! Send a tip into Helping Hand.

Something Old, Something New

Can you help me by answering these questions on Rainbird's *Elite*? My game is version 2.0, with a release date of 18/7/91 printed on the disk. The game seems to work OK, but I have a few problems:

1 I can't get out of Witch Space. On the BBC version it was possible. Any suggestions?

2 I have played the game right up to dangerous level, but I have had no messages about missions. Can you tell me whether there areany?

3 In a previous Gamebusters, you mentioned a cloaking device. How do I get this?

4 It is possible to buy retro rockets. Unfortunately, the manual appears to be the same as the BBC manual (with a few picture changes) and so makes no mention of these.

5 I have noticed that Rainbird have an advanced version of *Elite* on the PC. Is this going to appear on the Amiga?

John Westerman,
Cleckheaton, West Yorkshire

Quite a few questions, that's true! Let's take them one at a time:

1 Witch Space is a bit tougher on the Amiga version, since this is aimed to make missions a lot more difficult. For this reason, you may find yourself trapped.

2 The missions are totally independent of your rating. You are given missions when you arrive at certain locations after a specific time. Keep plugging away – they are there!

3 The cloaking device is an expensive item that can only be found on planets with a high tech-level. They are useful, so keep trying to visit advanced planets with pockets full of dosh.

4 The manual I've seen for the Amiga version is quite different to the original BBC draft. You'd better check with the publishers for that!

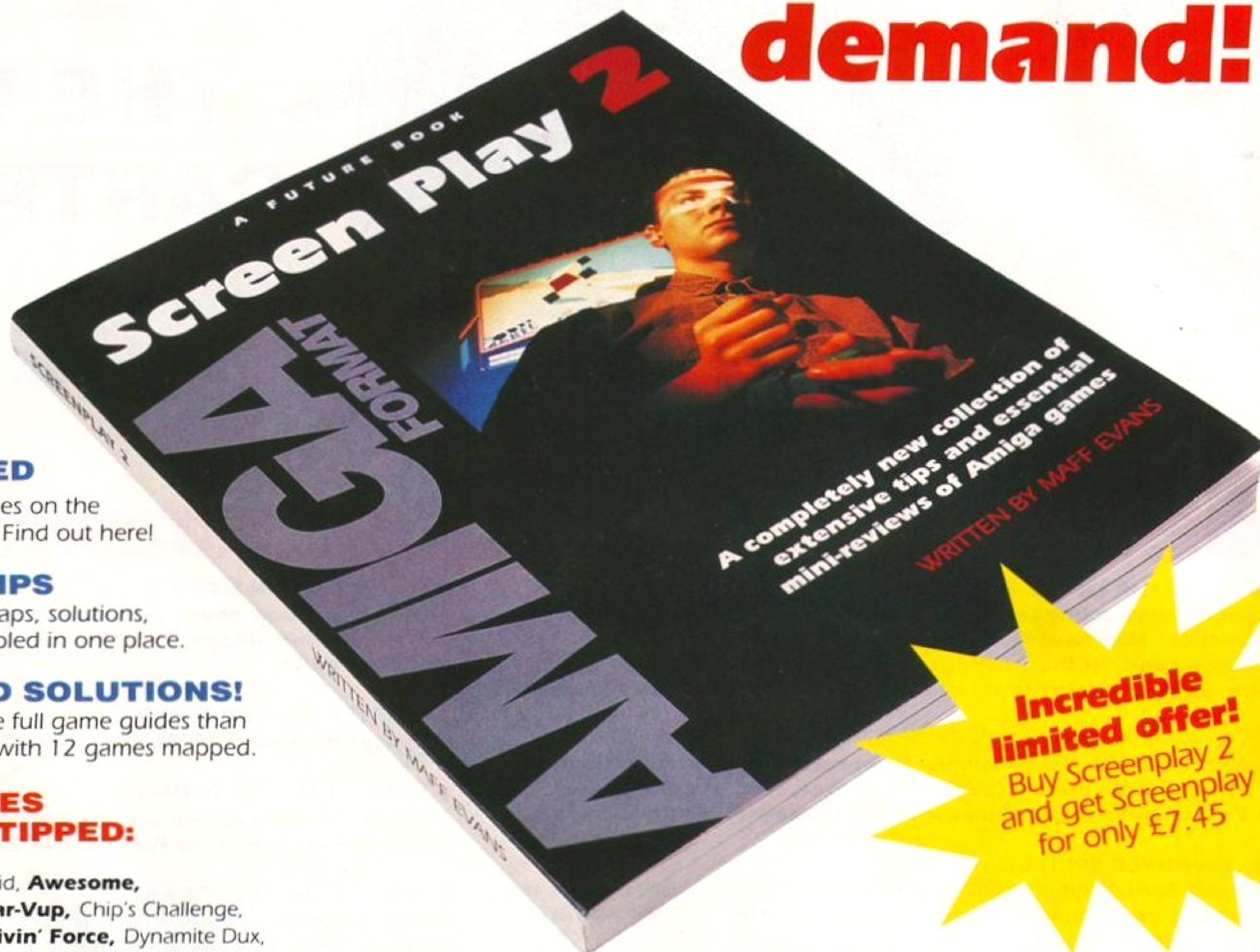
5 A new version of Elite *is under production (nominally titled* Elite Plus*), but it won't be available until at least the latter part of the year.*

What? The end of the page already? Well it looks like we'll have to wrap it up for this month. One last note: if you've got a problem that is a bit too complicated for Helping Hand, then have a look at page 109 to see if the new *Screenplay* book can help you. If it looks interesting and you want to find out more, then give us a ring on a Tuesday. Maff Evans will no doubt try and get you to buy a copy!

See you next month for some more hot tips.

If you're stuck on a particular game or have a solution to a letter printed in the magazine, then write it down and send it in to us at **HELPING HAND**
***Amiga Format*, 30 Monmouth Street, Bath BA1 2BW**

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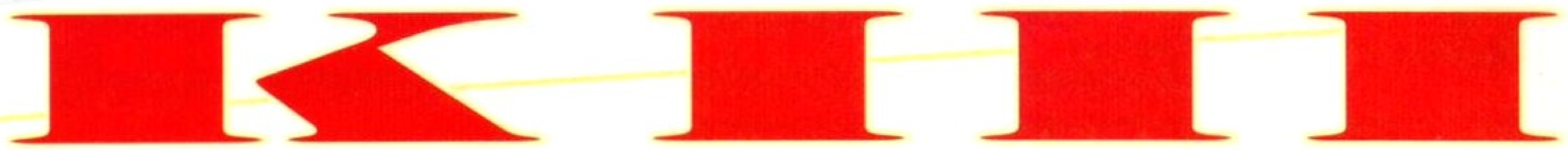
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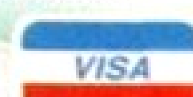
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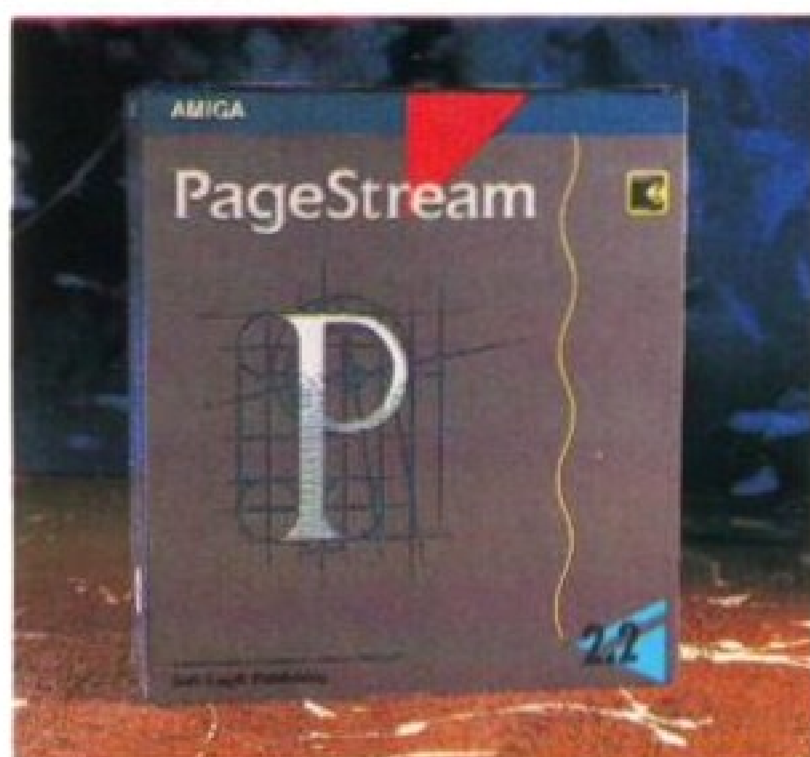
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Coming co

A whole host of new ideas to add to the slightly serious side of your Amiga. **Damien Noonan** shows you the new products that have arrived in the Amiga Format offices, which will be perused over in coming issues.

PAGESTREAM 2.2

£199.95 SOFT-LOGIK VIA SILICA 081-309 1111



The serious end of the DTP market is about to get even more serious. Gold Disk's *Professional Page*, which we have always found comes out tops in practical use, is about to be released in its third version. But it will face extraordinarily stiff competition from this latest version of *Pagestream*, always *Professional Page*'s closest competitor.

The new *PageStream* has been available in America for a while and has received rave reviews, many of which reckoned it has stolen the number-one spot. Certainly it's packed with genuinely professional features, including very advanced text handling, full Postscript printer support and full process colour separation. As for how it compares with *Professional Page 3*, we'll have to wait until next issue to find out, when we'll be testing both to the death.

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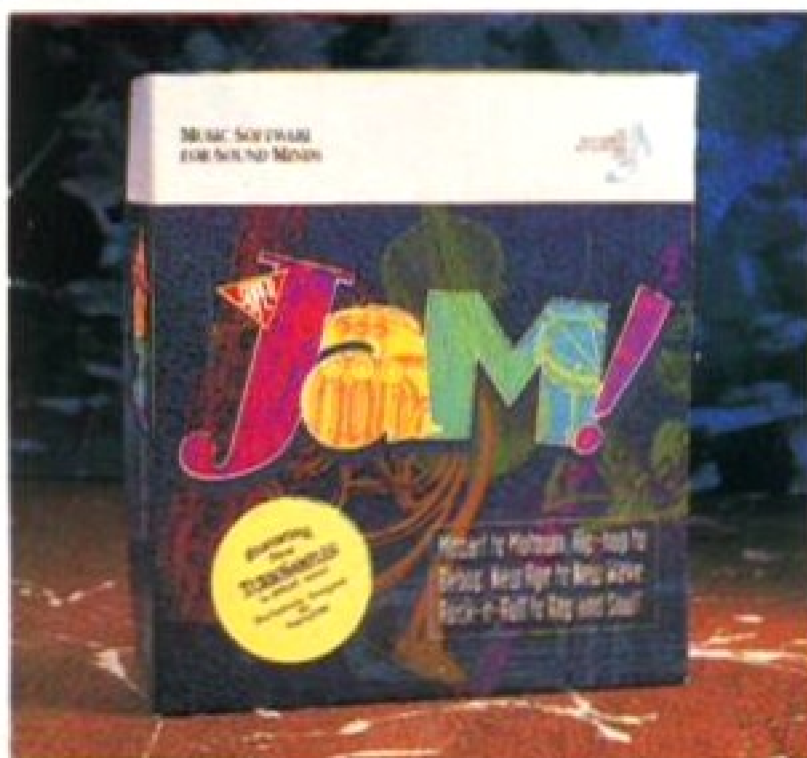


This opens up a field of Amiga use which has as yet not been properly explored or catered for. It's designed to be used to produce slides for business presentations, although the range of uses, as ever with an essentially creative package, could be very wide, from school use to helping create effective talks for clubs, societies and the like.

It's basically a 24-bit graphical presentation system, combining a titling and paint package with the ability to produce charts, graphs and diagrams. It includes an object-orientated paint system and outline fonts, so both pictures and text can be scaled with no loss of clarity, and it can output full Postscript. It also lets you sequence slides into a full Amiga-based presentation. As ever with a new way of using old techniques, it will need next month's full review to explain properly how the whole lot integrates, and how well it succeeds.

SUPERJAM

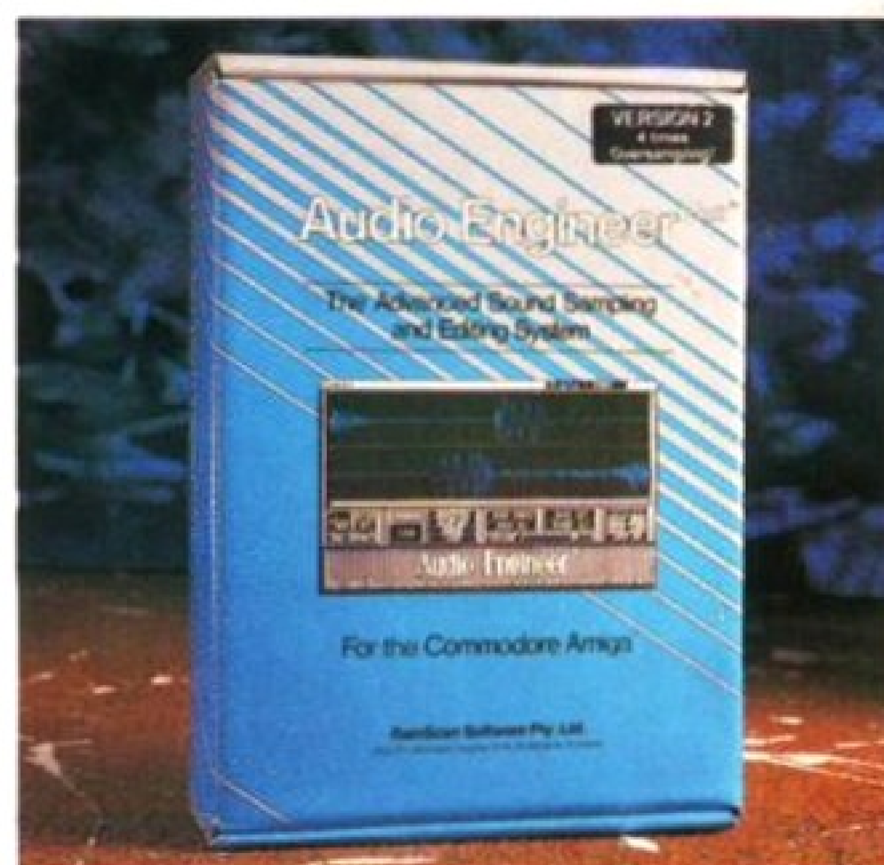
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Another radical new departure in simplifying computer music from the company who created *Bars and Pipes*, the unique graphic sequencer. The exciting idea behind *SuperJam* is that it is aimed at people who have the technology, but don't have the musical skill. It allows you to create music in a number of popular styles, to a professional standard even if you can't play a note on a real instrument. It's an exciting idea: to see how well it succeeds, read the full review in next month's issue.

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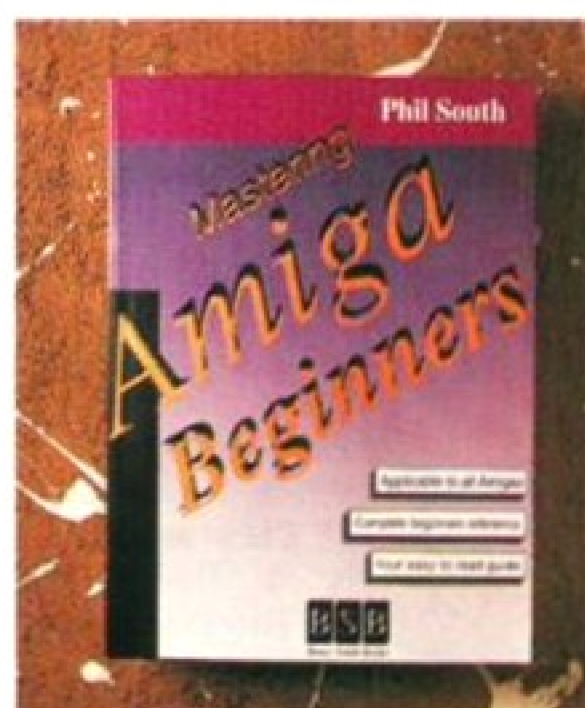
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Following on from Bruce Smith Books' successful first publication, Mark Smiddy's excellent pair of books describing AmigaDOS in all its varieties and complications, the UK firm are now bringing another *Amiga Format* contributor into print. Phil South's book covers an enormous range of Amiga topics for the total novice: Workbench 2; RAM; hardware; utility devices etc, and they are all divided into easy-to-read sections. It makes an excellent introduction to the machine.

THE SCRATCHER

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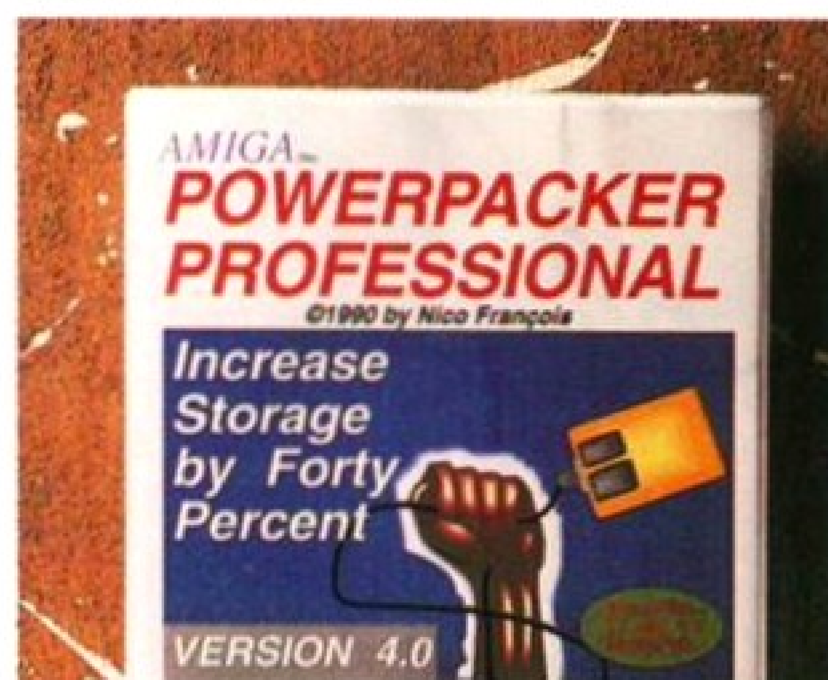


A strange idea, this original little music package comes in a record sleeve complete with an LP! The disc contains a number of demo tunes that show what you could achieve, while the program itself is a sample player. This lets you assign samples to the various keys of the Amiga's keyboard and play it like an instrument. Could be fun!

POWERPACKER PROFESSIONAL

UGA SOFTWARE VIA DATABASE DIRECT

Once a top name in PD software, UGA decided a year or so back to retain copyright to their latest releases and put them on the market properly at what are still bargain prices. This is the leader of their pack: undoubtedly the best Amiga file compression utility, now in its latest update and featuring a number of freely-distributable utilities to aid the crunching/decrunching process. Looks good.



ntraptions

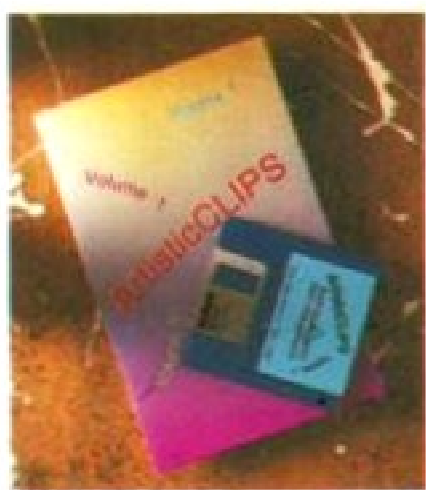
GOLDSTAR TV/MONITOR

£199 CALCULUS STORES



The rather unique feature of this television/monitor combination is really the price: for £199 it's easily simply the cheapest that is available. In a nutshell, this is a remote-control colour TV, so you can stick it in your bedroom, kitchen or wherever and watch *Neighbours* – if you so desire – or the latest episode of *GamesMaster*: but it doesn't stop there because it is also equipped with a SCART connector that allows you to plug in your Amiga's RGB video signal, to get full monitor quality and stereo sound.

Our only criticism, and it's a small one, of it would be that the built-in speakers are a little bit on the weedy side, so the sound is not quite up to the standard of the Philips or Commodore Amiga monitors: but at the bargain price, along with the telly tuner thrown in, then it has to be well worth your consideration.

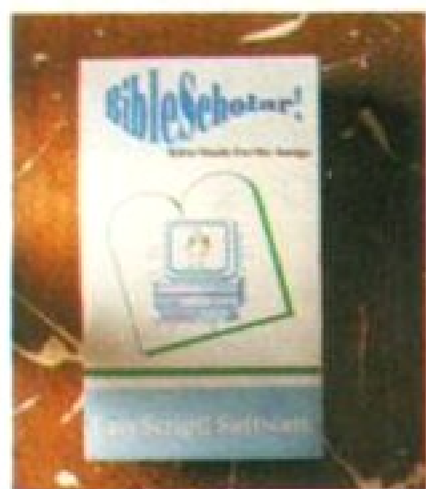


ARTISTIC CLIPS VOL 1

ARTISTIC SOFTWARE 0101 613 591 6039

A range of clip art (small drawings which can be used wherever you like, to decorate or illustrate) in *Professional Draw* format, these are distinguished by the nice use of graduated shadings, rather than just simply being line drawings.

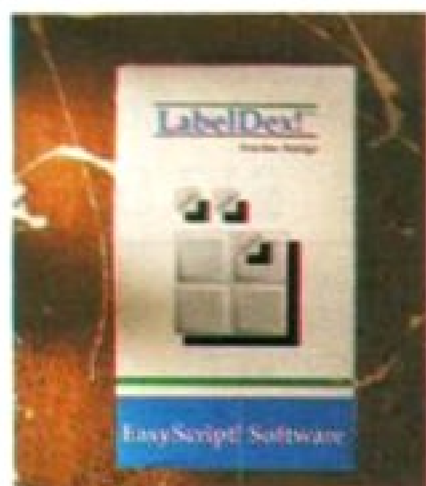
They are also in full colour. An interesting alternative for anyone who appreciates the fine lines of the top drawing program, but lacks the artistic talent.



BIBLE SCHOLAR

EASYSCRIPT! SOFTWARE 0101 205 881 6297

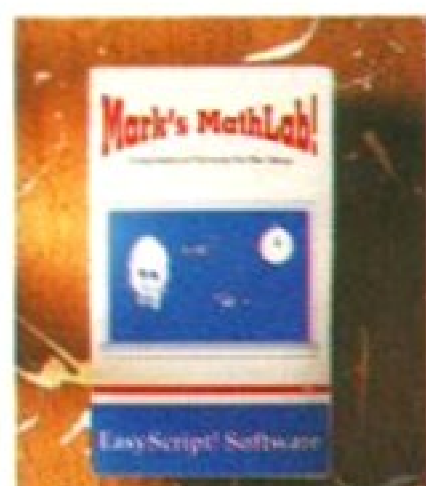
'Most likely the best Bible study software ever' is the confident claim on the packaging, and who are we to argue? Well it's probably true because it's most likely the only Bible study software ever: it's basically a combination of a concordance, explaining the contexts of the verses, with a fairly powerful search facility that enables you to track down words you want. I'm sure it's very good... is anyone interested?



LABELDEX

EASYSCRIPT! SOFTWARE 0101 205 881 6297

Here's another bright and simple idea, this simple little program is here to make life easy when you're printing out labels. It also works as an address book, so it's a complete address database, and it will even tone-dial the phone for you. It features presets for printing to all sorts of stationery, and it sounds as though it could be very useful indeed.



MARK'S MATHLAB

EASYSCRIPT! SOFTWARE 0101 205 881 6297

This one is designed for use in a situation where mathematics needs to be illustrated or explained, so it's probably essentially of interest to schools. Basically it allows you to construct and use complex mathematical expressions and centres around a mathematical parser, but it also includes illustrative features such as tables and graphs of functions. And it's a little out of my league...

'Serious' reviews

Not necessarily as serious as all that – there's fun to be had here too! – this is the section of the magazine dedicated to bringing you honest and intelligent reviews of the latest releases in hardware and software that have nothing to do with games.

From expansions such as extra memory and hard drives through useful, practical utilities to the latest in 'productivity' (word processing, DTP, databases) and 'creativity' (paint, animation, 3D and music) software, it's all in here.

Two years running, *Amiga Format* has been voted by computer retailers as the magazine that they most trust when they're deciding what to stock, so you can see that we're the people best placed to advise you on what to buy. With our expert knowledge, we know what's the best program to date for any particular kind of job, and we'll see how anything new stacks up against the best in the business.

We also carry 'round-ups' which compare all the programs that are available of a particular kind and pick out the best for your needs. We've covered hard drives, disk drives, sound samplers, video digitisers, word processors, word publishers and more in recent issues, but if you're trying to decide what to buy do write in and ask us to do a comparison.

Contents

Here's precisely where you can find the reviews of the latest techie software. And to tie in with our animation feature (Page 31) check out this first review...

How the Ratings System works

SPEED (marked out of 5) ●●●●●
Tremendously important for both hardware and software: there's nothing more annoying than waiting. A purely intuitive judgement.

DOCUMENTATION (out of 5) ●●●●●
Although there are some packages that are so simple no manual is needed, complex items benefit hugely from a good explanation.

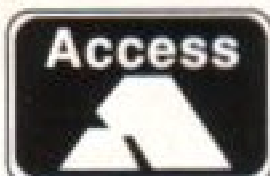
ACCESSIBILITY (out of 5) ●●●●●
The target for all good software should be powerful but simple: this rating assesses how easy it is to get to grips with the item.

FEATURES (out of 5) ●●●●●
Does it do what you want it to do? How well does it do it? And does it also do lots of other things that you'd never have thought of?

VALUE (out of 5) ●●●●●
A pretty important rating, this one: if a package does everything you could wish for, it's no use to you unless you can afford to buy it.



The Verdict, our at-a-glance overall rating, is a percentage: it's based on sheer quality but with the price taken into account, so that you know what kind of a deal you get.





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*** Product not yet released. All prices include VAT. All goods subject to availability. Prices subject to change without notice. E&OE**

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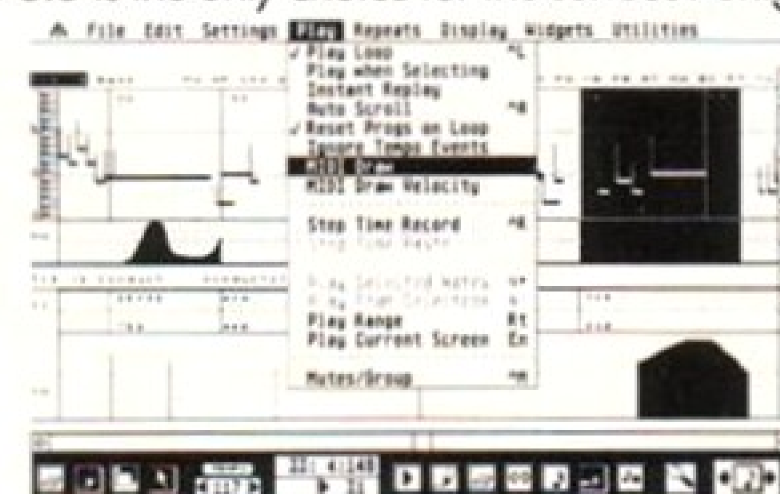
Believe it or not X-oR is a complete editor/librarian for over 120 synths and MIDI devices from all the big (and small) manufactures. Even at just £50/editor this represents over £6,000 worth of editors in one package for just £219. Not to mention X-oR's extensive librarian facilities, MPE compatibility (real time voice edits thru KCS), randomisation and a constantly updated profile list is it hardly any wonder X-oR is so popular.

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AMIGA FORMAT



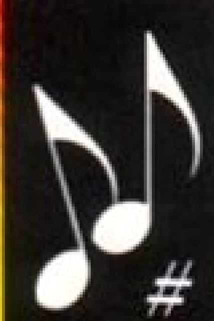
92 % Dec 1991

Read the rave reviews in Sound on Sound, Amiga Computing, Amiga Shopper, Amiga Format

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- TIGER realtime Graphic editing
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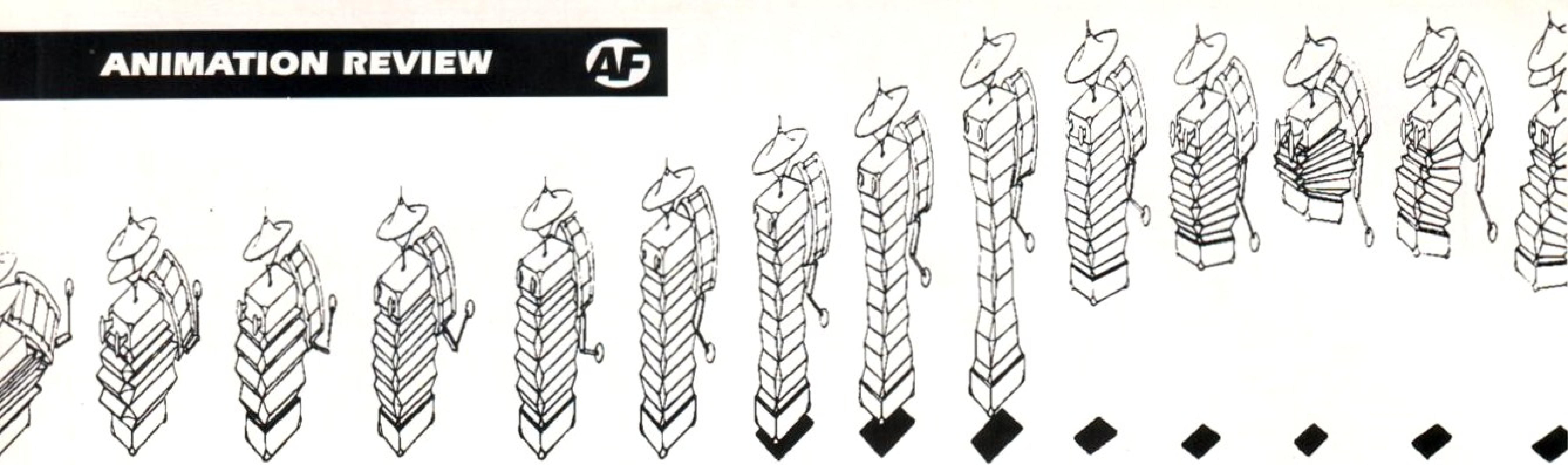


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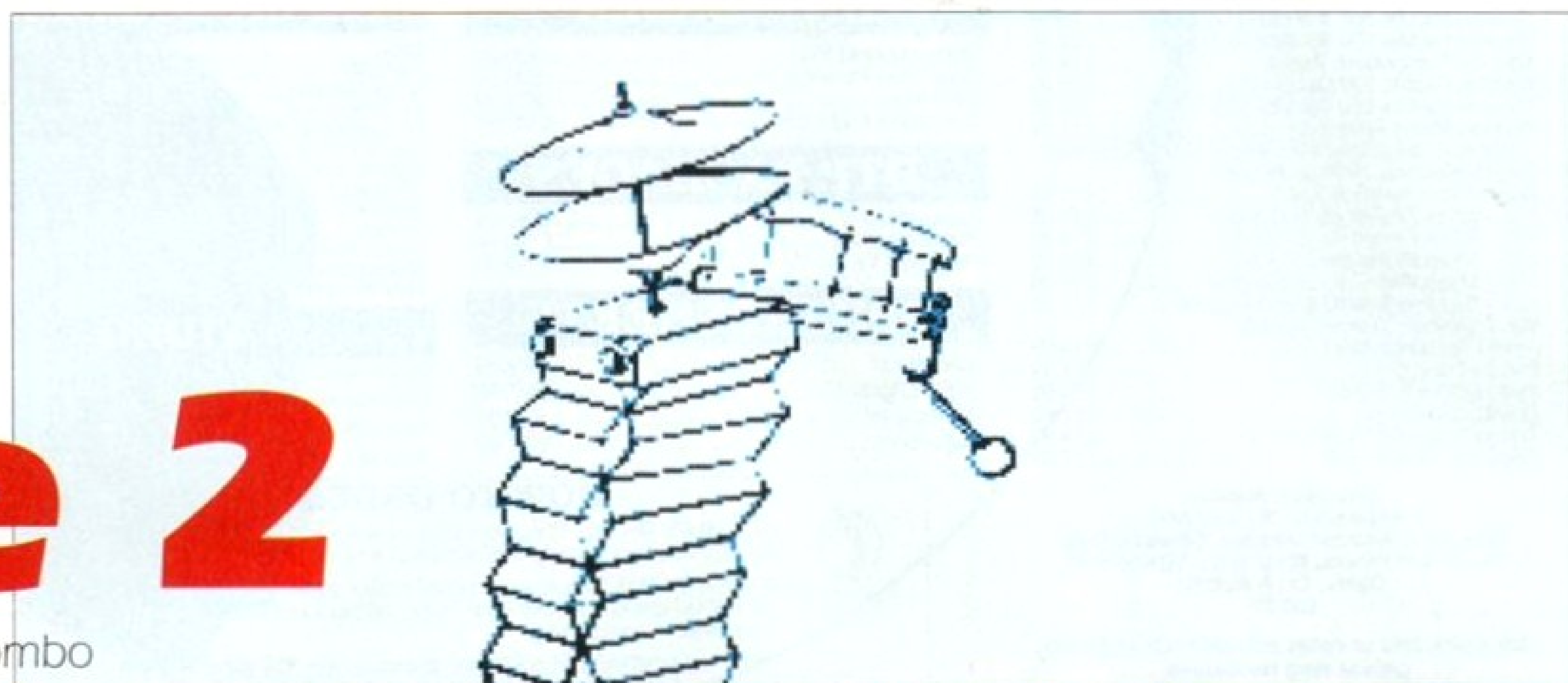
ASJAN



Is your line tested? Are your frames in sequence? Maybe you need Rombo's Take 2. **Brian Larkman** is getting animated about it.

Take 2

Animation package ■ £95 ■ Rombo



The way this animation package works is based around drawing your pictures with pencil and paper and digitising them onto the Amiga. This is the screen which controls the digitiser: the program has three other screens from which you can work.

IF YOU HAVE even just dipped into this month's massive main feature about animation, you should have an idea of how traditional animation techniques work. If you haven't, we'll start with a quick recap: you will need to understand a little about this fascinating artistic process before you can understand exactly where *Take 2* is coming from, and the use to which it's meant to be put. In the explanation that follows, important terms that we will use in the review are highlighted by bold text.

Basically and briefly, it works like this. What the animators working in a studio like Walt Disney's are trying to create is a different picture for every single **frame** of a movie film that could be a couple of hours long, and when you consider that 24 frames are played every second, you realise that's an awful lot of different pictures.

Each picture is made up of a number of layers. At the bottom is a background painted by a highly skilled specialist artist, which will probably stay the same for a number of frames. On top of that, all the characters are painted onto clear plastic film called a **cel**, quite often one for each main character so that if one character stays still for a number of frames, his cel doesn't have to be changed. There may also be separate cels for moving 'special effects' such as rain. Each layer of cel is called a **level**, with level one being the one at the bottom.

TAKE 2
is available from Rombo Productions 0506 466601

But there's a lot of work to be done before these final pictures are ever even painted. The final production of beautiful, colourful backgrounds and cels (the 'ink and paint' stage, as it's known) is very labour-intensive: and the most important priority for the final movie is not just that they should look good, but also that all the characters must move well too.

So all the sorting out of movement, the timing of fitting the soundtrack to the pictures and all the other many little details is done in advance using rough sketches to produce a rough version that moves exactly like the final one will, even if the drawings are pretty ropey.

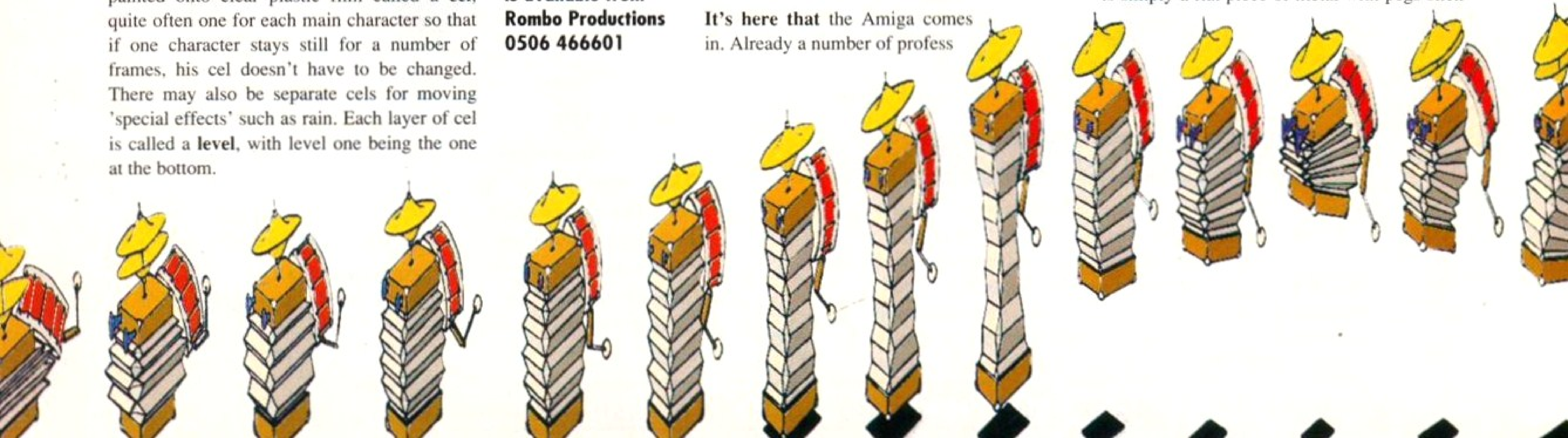
This stage is known as **line-testing**, because it uses only line drawings, and it's very important. If a character's not moving properly, if something isn't fitting, if an action scene isn't exciting enough, it all has to be sorted out before the final versions are drawn.

It's here that the Amiga comes in. Already a number of professional studios use an Amiga for line-testing: an example is Cosgrove Hall in Manchester, who produce *Count Duckula* for TV.

The animator's rough sketches are digitised and then animated on the Amiga screen: it's cheaper and quicker than shooting a line-test on film, and it means that sections can be cut and pasted, so corrections are easily done.

This is the starting-point for *Take 2*. It's not an animation package in the same sense as *Deluxe Paint III* or *IV*, because it's not used to actually draw or colour images. Instead, it's intended to be used with a video camera and a digitiser. You draw your artwork on paper frame by frame, you digitise it in frame by frame and then you use the *Take 2* software to animate it.

It includes two vital ideas from the world of real animation. Firstly, the only hardware you get with the package is a 'pin bar', which is simply a flat piece of metal with pegs stick-





ing up out of it. This means you can punch holes into ordinary paper using an ordinary hole-punch and then hook the paper on the pegs. That way, both when you are drawing the frames and when you are digitising them, you can make sure that everything is properly lined up and characters don't suddenly jump several feet sideways on your animation.

The second idea is the idea of 'levels' or layers of drawing. This is represented in the software: your animation can be composed of up to four levels, starting with the background at level one. Obviously this only matters when you build up the animation on the Amiga: you could put something under the video camera which had any number of layers, if you wanted to draw your layers on clear film, but to the Amiga it's still just one digitised picture.

The raw material for *Take 2* animations is, of course, the standard Amiga IFF picture. When you make an animation, all you are really doing is organising a series of pictures into a sequence. Your first step, therefore, is to digitise the pictures you want: which, of course, means drawing them first.

The great benefit of using digitised drawings is that everyone is much more used to drawing with a pen or pencil on a piece of paper than they are to drawing with a mouse: and generally the lines, especially curves and also the bits where you've pressed harder or softer with your pen are much smoother and more expressive.

Once they're on the Amiga they're IFF picture files and so you can do anything computery you want to them. This means you can load them into *Deluxe Paint* and colour them in for the final version, or you can draw your backgrounds in *Deluxe Paint,* or you could even draw as much of your animation as you want with *Deluxe Paint*.

Anyway, once you have a certain amount of raw material you can get on with building your animation, and for this you'll need the main screen of the program. This main screen is called the 'Exposure Sheet'. Essentially it's just five columns which scroll down the screen, with one column for each of the four levels of animation and an extra column for sound effects.

Each row or line across the screen, crossing all five columns, represents just one frame of the animation. All you have to do to create an animation is choose one picture for each level that you want to use of each frame, and possibly also a sound effect for the frame. It's vastly simple.

The creation of a typical animation might work this way. You'd draw all the frames for your main character on paper, using the pin bar to make sure they're all in the right place, then digitise them in. You'd load them up into *Take 2* and build them into an animation just using level one, the first column, and see how it looks. At this stage you can cut a bit out, put in extra frames to slow it down, reverse little bits and generally play around until it's all moving properly.

Then you might add the soundtrack, which you'll have previously saved as a series of sound samples using a sound sampler, and see if it all works. If it's all looking good, you then have a choice, depending on whether or not you want to carry on working in full colour or not.

Take 2 works with IFF pictures that have any number of colours, including HAM. It can also load and save standard ANIM animation files from *Deluxe Paint*. What it won't do, however, is work in colour on more than one level of animation: if you add a second level, it automatically switches to two-colour mode. This is what prompts your choice.

If you're happy to carry on working in black-and-white, you can draw up backgrounds, other characters and so on on paper, digitise them in and carry on creating a multi-level animation. When it's finished, you could save it as an ANIM file and colour it all up in *Deluxe Paint,* but if you're just line-testing the finished line animation would do you nicely.

Alternatively, you could quit *Take 2,* straight away, and use *Deluxe Paint* to colour up your main character and draw your backgrounds and so on until you have a finished *Deluxe Paint* animation.



You can start off with digitised drawings, and you can colour them in a paint package...



...or you can work from real life, using the digitiser to grab pictures of your friends.

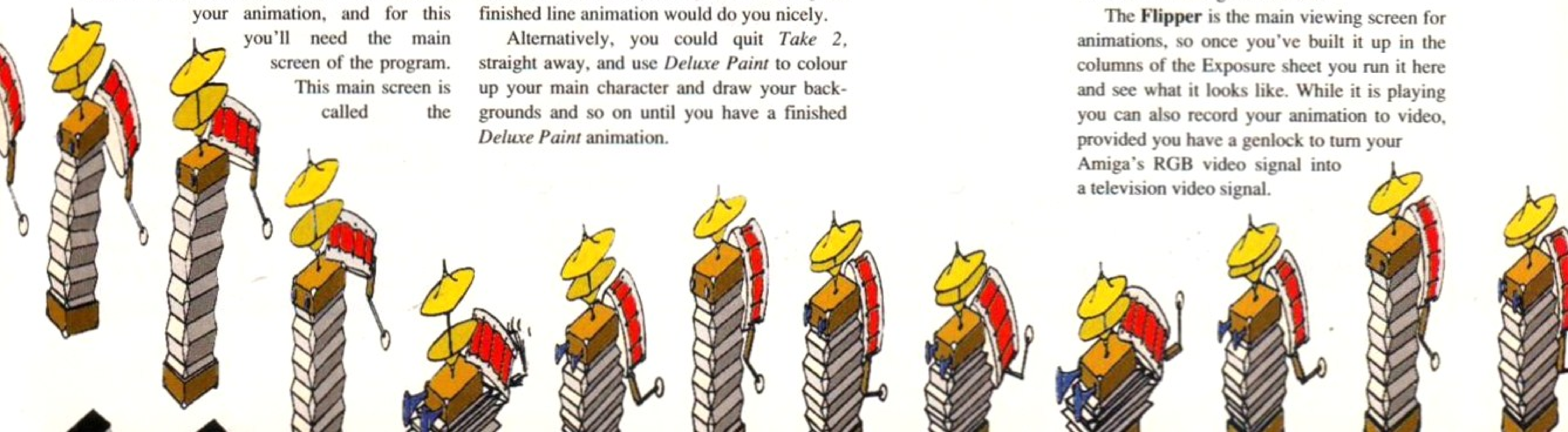
It's also perfectly possible that you could have been working with full-colour digitised images in the first place, in which case your one-level animation would already be finished.

From the main screen of the program, the Exposure sheet, you can click on buttons at the bottom of the screen to reach the other parts of the program: the Frameboard, Digitiser and Flipper screens.

The **Frameboard** is intended for use while you are putting your animation together on the Exposure Sheet. It gives you a reduced view of the current frame and the three subsequent ones to help you see where you are.

The **Digitiser** panel gives you full control over Rombo's VIDI-Amiga digitiser, if you are using one. *Take 2* is far more versatile and useful if you use the Rombo digitiser, simply because it means you can make full use of the features on the Digitiser screen.

The **Flipper** is the main viewing screen for animations, so once you've built it up in the columns of the Exposure sheet you run it here and see what it looks like. While it is playing you can also record your animation to video, provided you have a genlock to turn your Amiga's RGB video signal into a television video signal.



HOW IT WORKS: A BRIEF RUN-THROUGH



EXPOSURE SHEET
Loading and placing pictures

This is the main screen, where you build up your animation as a series of rows (running across the screen), one row for each frame. Each frame can be made up of one picture on each of the four levels, plus one sound effect, represented by the five columns running down the screen.

You load pictures into the Picture Panel, which pops up over the main screen. One or more pictures can be selected from the Picture Panel and placed into order on your animation.

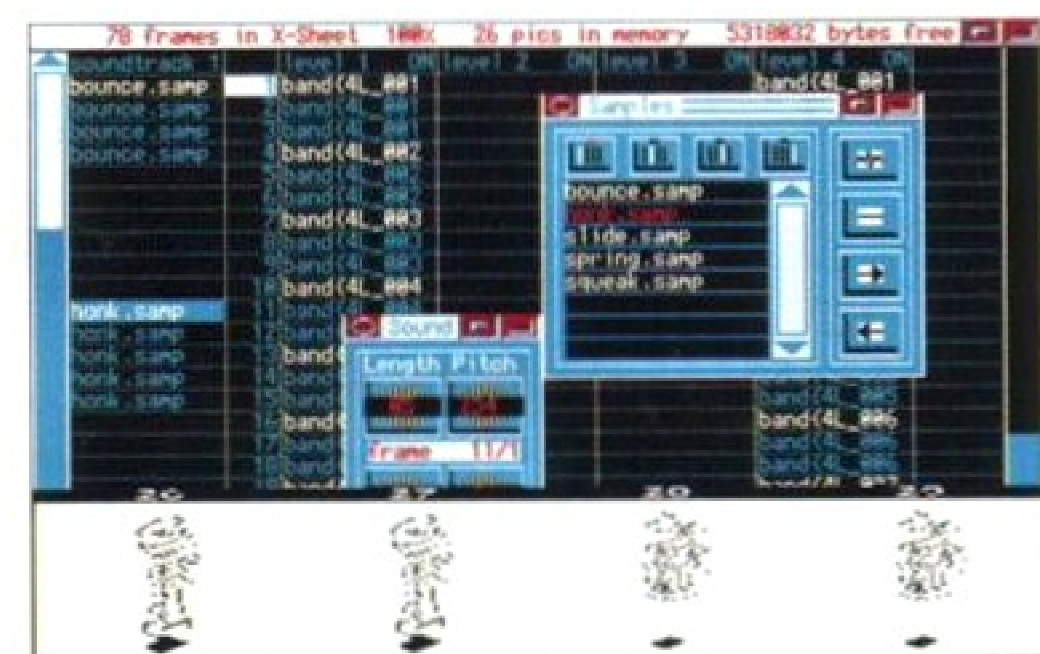
Once placed the pictures become referred to as Cells and can be edited with the Cell Panel. This means you can copy, delete, reverse, or repeat whole sections.

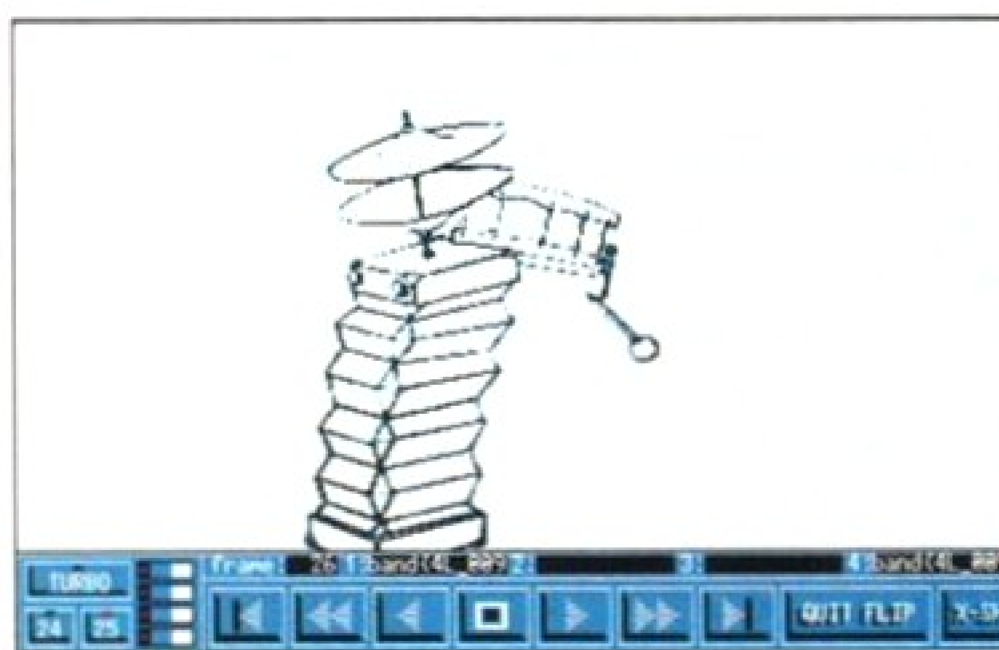


EXPOSURE SHEET
Loading and placing sound effects

Any sound samples (8SVX or RAW) that might be required can be loaded to the Sample Panel, played, deleted and inserted into (or removed from) the current track on the Exposure sheet. Once inserted they become Sounds which can be manipulated with the Sounds Panel gadgets. Any selected sound can be repeated, made shorter or longer without altering pitch, and have its pitch or volume raised or lowered.

FRAMEBOARD, DIGITISER AND FLIPPER BUTTONS
Clicking on these buttons brings up the other three screens of the program...



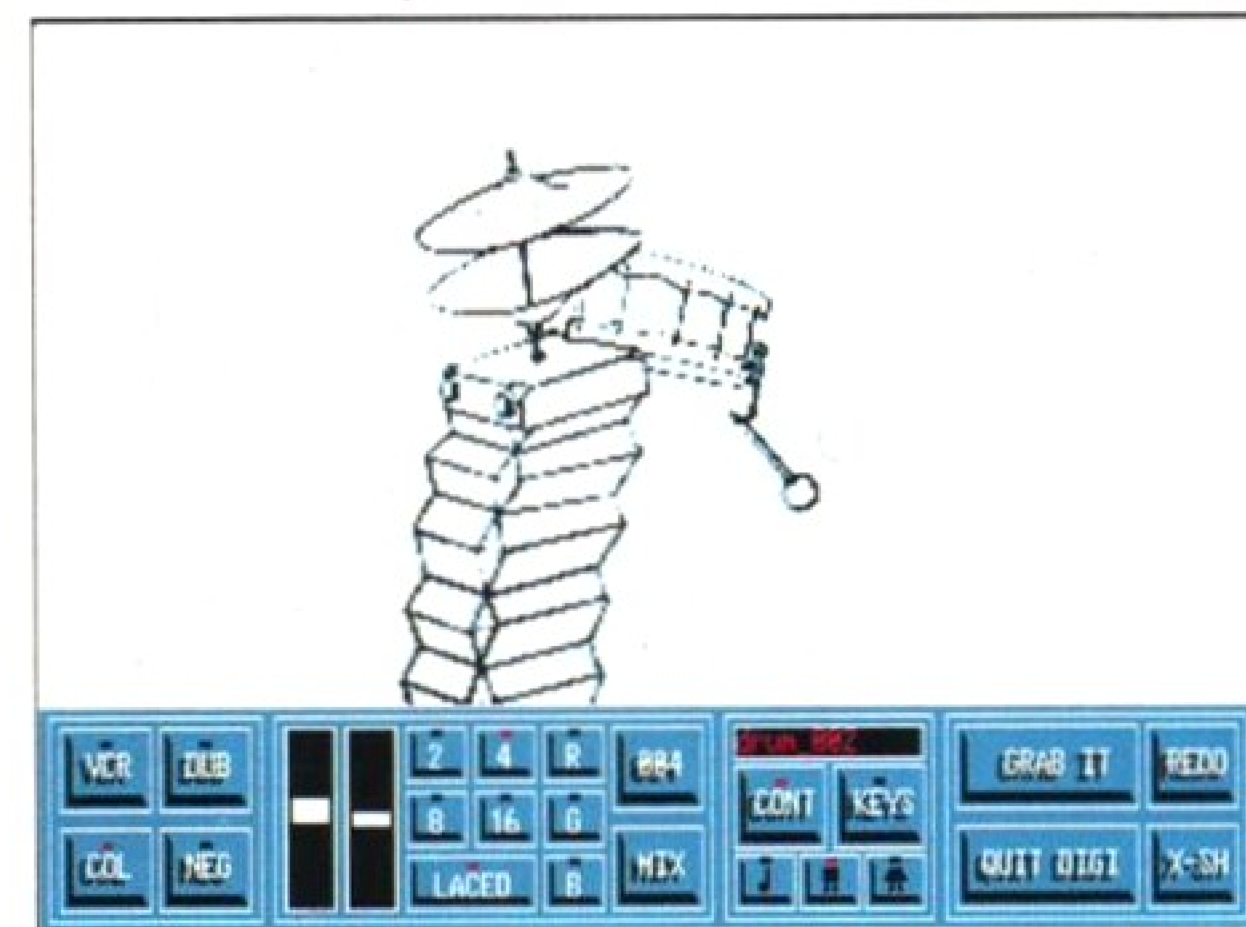


FRAMEBOARD
Helps you keep track of where you are

As an aid to editing the Frameboard provides a reduced view of the current frame and the three subsequent ones to help you see where you are. Clicking on the first or last frame scrolls through the sequence backwards or forwards, respectively. Clicking on either of the other two slides it back out of sight.

FLIPPER SCREEN
Where you watch your animation in motion!

The Flipper is the main viewing screen for animations. Here you can analyse the timing and sequence of frames and sounds, play back animations to other people and record to video. The controls are similar to the standard VCR icons plus a speed control (24 or 25 frames per second, or Turbo - as fast as possible). There is also a rather curious cut-and-paste system for moving sounds that seem a little awkward at first. At this point a complete animation can be saved as an anim and colourised in a paint program such as *Deluxe Paint*.



DIGITISER SCREEN
Controls grabbing with a VIDI-Amiga digitiser

Frames can be loaded as IFF pictures, as a standard Amiga ANIM or grabbed using VIDI-Grab. Here frames are being grabbed using the Digitiser Screen. These could be 'live' from a model (eg 'clay-mation') or from a paused VCR, or from hand-drawn cells as shown. The digitising panel allows you to control: grabbing mode – Negative, Dub (showing ghost versions of previous frames), and Colour (new palette for each frame), Image – Brightness, Vertical position, Level of grey (2,4,8, or 16 shades), and 32 colours or HAM, Autoname does what it says for each frame grabbed (you type a name, it adds numbers and speaks them, with a choice of voices). If you are just grabbing the preliminary Key drawings, selecting the Key gadget will ensure you are prompted for the key-frame number. Inbetweens can be added later.

The program does have its limitations. With black-and-white line drawings a reasonable number of frames can be held in memory on a standard machine, but for the best quality lines – interlaced and anti-aliased – or for colour pictures, at least 4Mbs is required for a reasonable sequence. If you then wanted to animate that sequence at 25 frames per second an accelerator would be needed. Since you also need a Rombo VIDI-Amiga digitiser to use the program to its full, this £95 package is beginning to look a shade expensive!

Another limitation is that multi-layer animations are limited to two colours, regardless of the original number. This is not really a problem for line testing but if you expect to mix layers in colour, forget it. This limitation is not very clearly described in the manual.

The manual is the largest and most comprehensive that ROMBO have yet produced, with details of every aspect of the program. The layout can be a bit confusing, so it is worth reading the whole thing at least once.

Installation and startup is relatively simple. If you use the Rombo digitiser 'Complete Solution' however, working through three or four different manuals can be confusing. Worse still, if you have an accelerator fitted, the grabber needs a different, 'fast' library, so real concentration is required. Once everything is working, however, *Take 2* is fairly intuitive.

***Take 2* is very** similar to ChromaColour's *Softoons* system – not a copy but designed to do a very similar job. ChromaColour have three animation software products – *Softoons*, *Softoons Personal*, and *Home Movie* – ranging from £3,000 to £90. *Take 2* has more features than either of these last two and costs a good deal less than the first.

For black-and-white animation *Take 2* works well and has great potential for home animators, schools and colleges, though it's not quite up to standard for professional line-testing, and for colour work it is limited.

The best thing about it is the idea of using real drawings: but does it have any advantage over the combination of a digitiser and *Deluxe Paint IV*? The answer is yes, a few: but it has disadvantages, too. Use them both, and all sorts of possibilities are opened up.

Take 2

SPEED ●●●
This all depends on the available memory and the number of frames that are used.

DOCUMENTATION ●●●●
Good and getting better with updates. Well printed with good reference and tutorial help.

ACCESSIBILITY ●●●●
Once installed, quite intuitive and easy to learn. Link with grabber excellent

FEATURES ●●●
Very good when you are doing black-and-white line testing, less so for colour.

VALUE ●●●●
As usual for ROMBO, excellent, but you'll need a lot of other kit to use it to the full.



80%

HiSoft have updated their popular Devpac assembler system. **Jason Holborn** highlights why it's an all-formats beater.



The new *Devpac 3* editor is a very swish affair. You can load and edit several source files simultaneously, cut and paste between them plus a whole lot more besides.

Devpac 3

Assembler ■ HiSoft ■ £69.95

AMOS and C are fine for most applications, but if you want the performance that high-speed programs like arcade games demand, then the only real choice is assembly language. Assembler programs directly address the Amiga's hardware – the 68000 central processor, Agnus, the CIAs etc – providing the kind of speed and level of control over the Amiga that even AMOS cannot match.

Any tool that makes coding in assembler as painless as possible can't be bad. HiSoft's *Devpac* assembler system has been doing the rounds for a few years, it has gone through two revisions and has, quite rightly, established itself as the Amiga standard.

In a way, this release comes as no surprise. With the increasingly popular processor accelerators boasting the new generation of 32-bit Motorola processors and high-speed 32-bit RAM, plus the new Workbench 2.0 and the Enhanced Chip Set, *Devpac 3* was inevitable.

HiSoft have taken every aspect of the *Devpac* system and enhanced it beyond belief. For starters, it now comes on four disks – two for 1.3 machines and two for Workbench 2.

The format of *Devpac* hasn't changed. You can still edit, assemble and debug your assembly language programs from within the *Devpac* text editor, but virtually all these programs have been tarted up to bring them in line with the look and feel of Workbench 2.0. Even if you're running *Devpac 3* on a 1.3-based machine, you still benefit from the good looks that Workbench 2.0-support delivers.

The old *Devpac* text editor has undergone radical changes. *Devpac*'s new editor is a swish affair, allowing you to open and edit multiple documents within an almost infinite number of windows, cut-and-paste blocks using the mouse, assign 'book-marks' anywhere within your source code (handy for flicking between sections of code), search and replace and plenty more besides. You can also rid your system of the horrid Topaz font with a standard non-proportional bitmapped font.

You can still assemble your code directly from the *Devpac* editor or – for the purists among you – from the CLI. HiSoft have speeded up the assembler, but the speed increase isn't noticeable until you start working on larger projects. Instead, HiSoft have concentrated more on making the assembler more complete. It now supports the *full* range of Motorola processors and co-processors including the 68040, 68332 and the 68881/2 maths co-processors.

The assembler can now generate not only fully executable and linkable code, but also code in S-Record format. S-Records are a standard way of transferring binary code between machines using 7-bit ASCII code only. This is useful because S-Records are also the standard format for blowing 16 and 32-bit code onto 8-bit Eproms, making *Devpac* the ideal development system for anyone wanting to make their own software cartridges.



If your programs don't quite do what you intended, then zap those bugs with the *Devpac* debugger.

Writing and assembling code is one thing, but it's a fact of life that assembler programs never work first time. Problem is though, debugging an assembly language program is nothing like debugging a BASIC program. The most extreme thing that a BASIC programmer will be presented with is a Syntax Error, but virtually all bugs in assembly code usually result in a guru. This then is where *MonAm*, the *Devpac* debugger, comes in.

On first inspection, it looks much the same as *MonAm* version 2, but there are significant enhancements. For starters, you can now organise the *MonAm* windows as you wish by stacking them, splitting them horizontally and vertically etc. One nice feature is the ability to load any number of source files into *MonAm*, allowing you to debug an object file which may be split across several source files.

For those of you with processor accelerators, *MonAm* now supports the same range of processors and co-processors as the assembler, with the register list being automatically updated whenever *MonAm* detects the presence of a more powerful processor.

It's rare to encounter a piece of software that not only blows away the competition on the Amiga, but can give also the PC and Macintosh a run for their money. With its intuitive design and flash-looking new Workbench 2.0 user interface, HiSoft have come up with what must be the ultimate assembler language system ever to be developed for any machine, not just the Amiga!

Programming in assembler has always seemed an intimidating prospect, but with *Devpac 3* it's almost fun. It won't write your programs for you (this is about the only thing it can't do!), but you'll find its friendliness and ease of use a breath of fresh air. HiSoft have produced a development system that's going to be hard pushed to match, let alone surpass. *Devpac 3* is the Amiga assembler.

DEVPAC 3
is available from
HiSoft
0525 718181

Devpac 3

SPEED ●●●●
Not as fast as *ArgAsm*, but turns in performance figures that the designers at Ferrari would envy!

DOCUMENTATION ●●●●
HiSoft manuals have always been very well written and *Devpac*'s manual is no exception.

ACCESSIBILITY ●●●●
Programs can be written, assembled, debugged and run without ever leaving the *Devpac* editor.

FEATURES ●●●●●
It gives Amiga programmers the most complete programming environments to be released!

VALUE ●●●●
Compared to other programming languages, *Devpac* is still phenomenal value.



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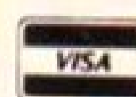
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HomeBase uses a fixed format for all databases consisting of just three fields per record.

Here's a database that's so simple to use you don't need a crash course in astro-physics to use it. **Jason Holborn** catalogues his suspect CD collection...

HomeBase

Database ■ Helios Software ■ £29.95

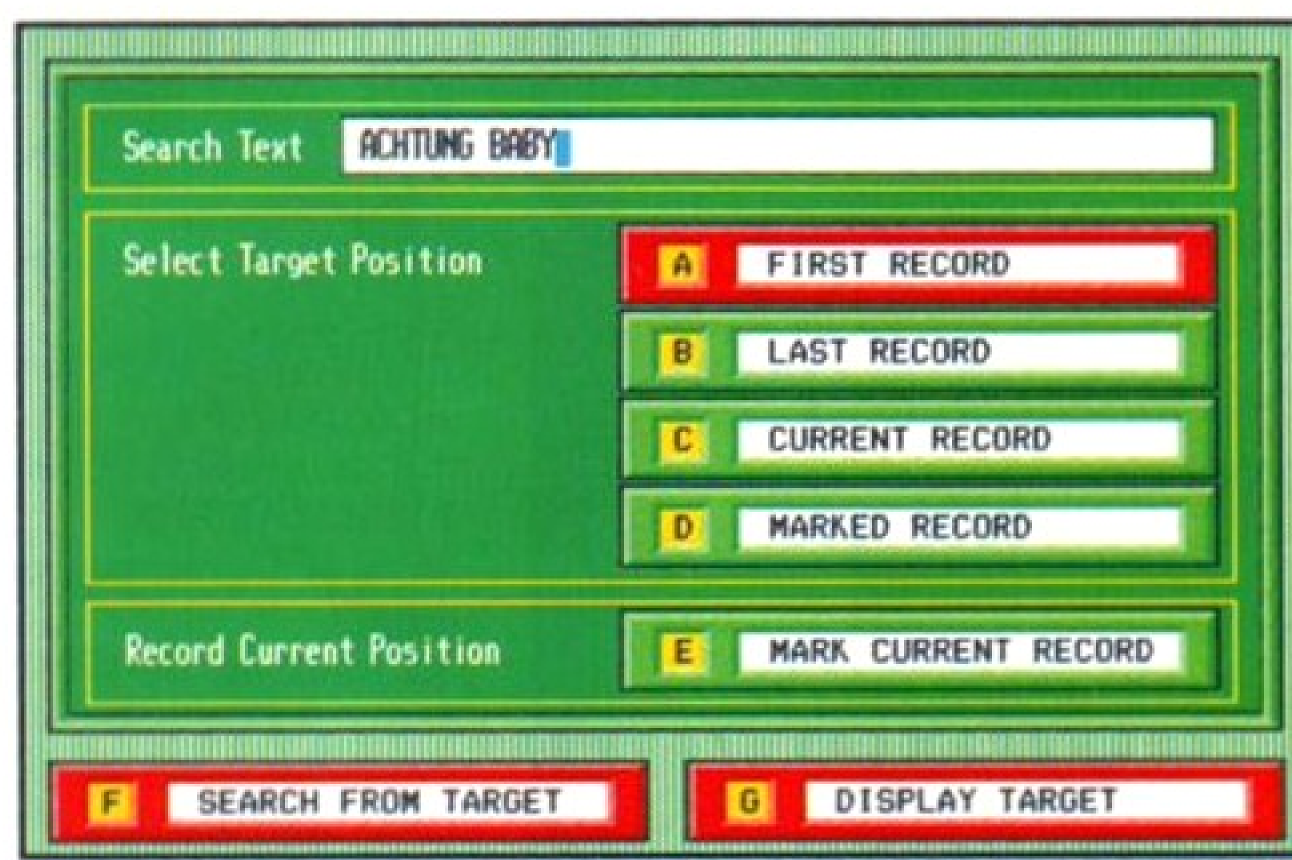
IF YOU'RE THE kind of person that wouldn't know a cross-referenced index entry from a bag of lightly salted fish-and-chips, then *HomeBase* could well be for you. Designed with young children and the non-techie types in mind, this is a simple program that will allow you to create and maintain databases on virtually any subject; ranging from names and addresses, to your CD or video collection.

Based around the tried-and-tested card index method of handling information, *HomeBase* sacrifices the power of fully relational database systems like *SuperBase* and concentrates instead on making the process of maintaining a database as simple as possible. Like a card-index box, each record that's created is stored on its own 'card' which can be edited, copied, sorted and deleted. As new records are added, HomeBase adds a new card to your computerised card-index box.

***HomeBase* is on** a single disk complete with a tacky photo-copied 32 page manual. It is well written and assumes virtually no computer-related knowledge, so it's ideal for those new to both the Amiga and computers in general.

Once you've got past the annoying copy protection, the first thing you'll notice is the pretty user interface. It's not quite in line with Commodore's style guidelines, but as a front end for the non-computer literate, it serves its purpose perfectly. All the gadgets are large and beautifully coloured, plus *HomeBase* uses a large point size for all its text, making the program very useable on a TV.

The first thing you need to do, before you can start managing your information is to create a new database (in card-index terms, this could be likened to a trip to Woolworths to buy a new pack of index cards!). Unlike 'real' databases however, *HomeBase* uses its own fixed format for all its database files, consisting of just four fields. Unfortunately, the first of these four fields is simply a description of the database (a header, if you like) and cannot therefore be changed within each record.



Records can be extracted simply by entering a search string. **HomeBase** then searches through your database until a match is found.

Even the three fields that remain are both fixed in length and in format. I must admit I wasn't overly impressed by this approach. It would have been nice to have a little control over the format of records, even if this extends no further than changing the length and type (text, numbers, dates etc) of individual fields. As it is, every database you create will look and perform exactly the same.

The heart of *HomeBase* is a control panel that runs horizontally along the bottom of the screen. It doesn't have any pull-down menus, so all of its operations are put into motion by clicking on the appropriate gadget. Finding the gadget you need can initially be confusing, just because there are so many of them on offer, but after a few hours use you'll be flicking through them at lightning speed.

The control panel is divided into four sets of gadgets grouped into what *HomeBase* calls 'Panels' – a global panel, an edit panel, a browse panel and an index panel. The global panel allows you to sort your database into alphabetical order, print individual records or the whole file, create a new database file, load and save a database (this is necessary because all records are held in RAM at once).

HomeBase's edit panel is well endowed. Records can be cut, copied and pasted and new records created. For database querying, *HomeBase*'s 'Find' gadget allows you to search through your database by entering a line of text that *HomeBase* can search for. If you need immediate retrieval of more important records, you can mark any record using a system similar to a book-mark. Once a record is marked, you can flick straight to it without having to search for the record manually.

The index panel isn't quite what it seems. Seasoned database users will associate an index with the organisation of records, but *HomeBase*'s index facility is actually a clever method of flicking between different database files without having to mess with a file requester. Simply by assigning your new database to one of 12 index buttons, that database can be loaded instantly simply by clicking on its index gadget.

Helios Software designed *HomeBase* for the beginner, but they've made it too simple to be genuinely useful. Initially you'll find it capable, but as your knowledge of databases and the Amiga grows, you'll soon feel held back. There's no doubting what it does it does well, but *HomeBase* just doesn't go far enough.

HomeBase would have been a great program if it allowed you more control over the format of records. To restrict the user to a measly three fields of a fixed format is too restricting. If Helios were to extend *HomeBase* to allow more control over the format of its databases, then I'd recommend it (something for *HomeBase 2* perhaps?). As it is, I'd advise you to analyse your databasing requirements before handing over your cash.

HOMEBASE
Is available from Helios Software Design 0623 516122

HomeBase

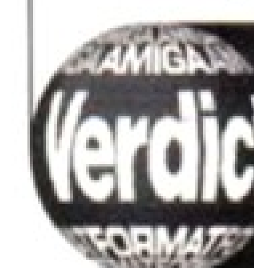
SPEED ●●●●
Sorting and searching is fairly quick, although the program sometimes leaves you waiting.

DOCUMENTATION ●●●
The manual covers the program well enough, but don't expect a *SuperBase*-like manual.

ACCESSIBILITY ●●●●
Designed with young children and the non-computer literate in mind.

FEATURES ●●
HomeBase is simply too limited to be truly useful. It's great as an introduction to databases.

VALUE ●●●
There are PD equivalents available that could more than give *HomeBase* a run for its money.



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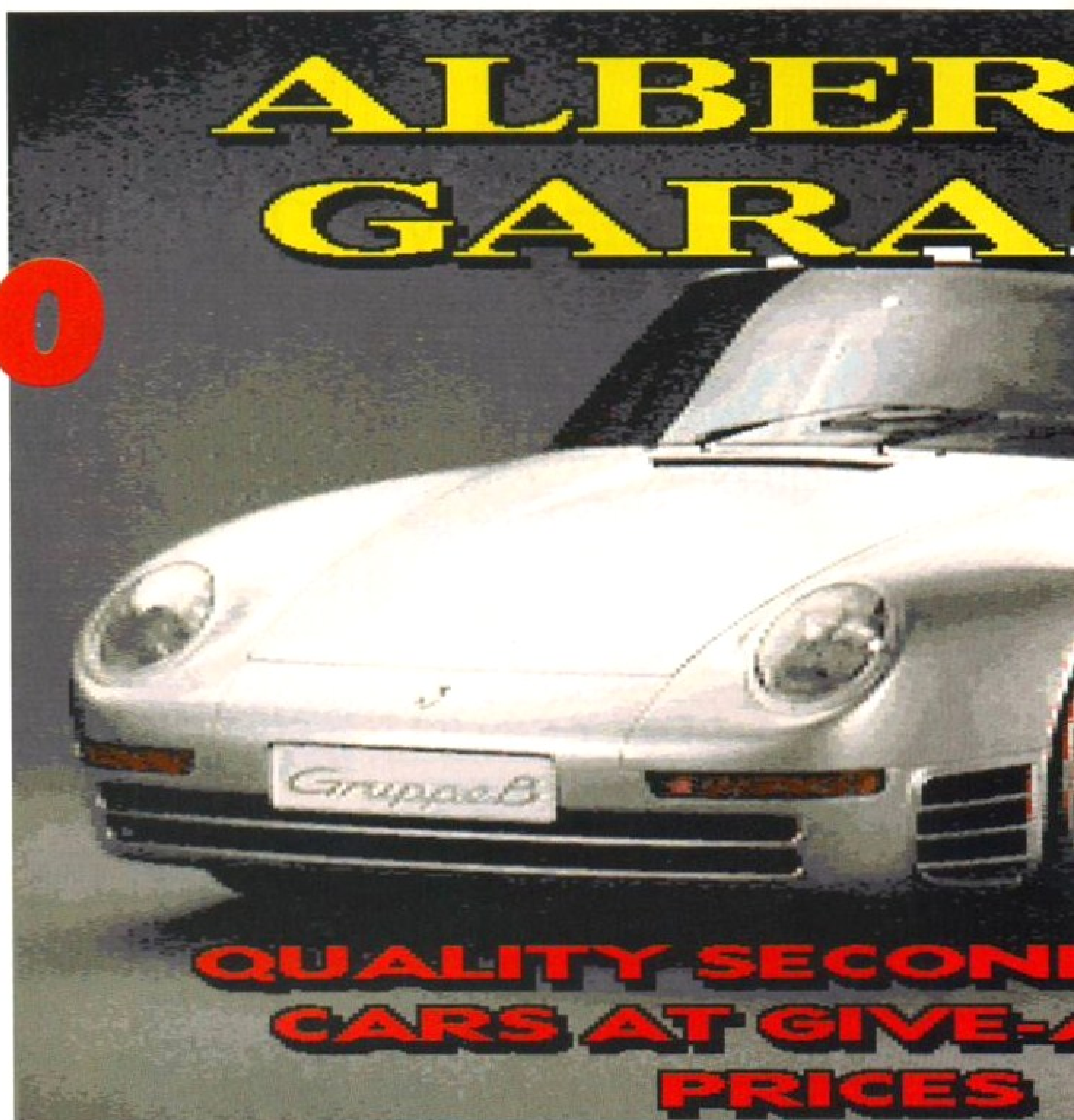
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Jason Holborn improves his graphics presentation, at home and work, with Digital Vision's latest video-titling package...

Scala 500

Video-titling Package

£99.95 ■ Digital Vision



SCALA 500
Is available from Silica Systems 081-309 1111

TO MOST OF us, desktop video means one thing – video titling. Armed with a genlock and a copy of *Deluxe Paint*, even your grandmother could add titles to her home videos, however there's a lot more to video titling than first meets the eye. Anyone can plonk a screen full of text on to video, but – as many would-be Speilbergs soon discover – creating effective titles is almost an art form in itself.

There's a very thin line between a good set of video titles and a naff set of titles. What's more, you'd be surprised just how subtle the differences can be – the layout of text and the appropriate use of colour are only two of a whole range of factors that can effect the quality of your titles. Get these right and you'll have titles to be proud of, but get them wrong and your video production will look a mess.

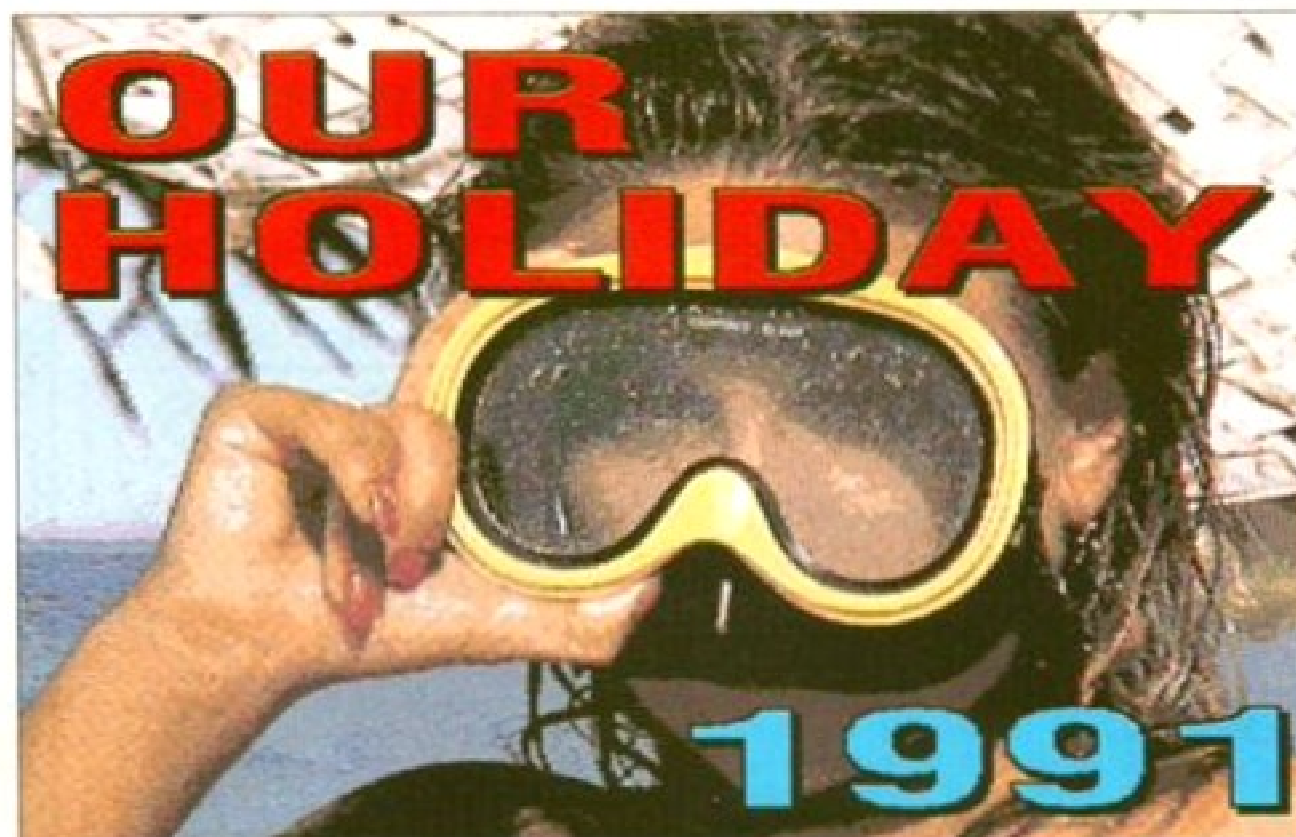
Scala 500 has arrived. And it's truly dedicated to video-titling, whatever your needs; corporate or...

One very important aspect of any titling system is the quality of your software. Programs like *DPaint* are great for producing artwork, but they're hardly ideal for generating professional-looking titles. For true titling flexibility, what you really need is a dedicated video titling package and – surprise, surprise – that's exactly what *Scala 500* is.

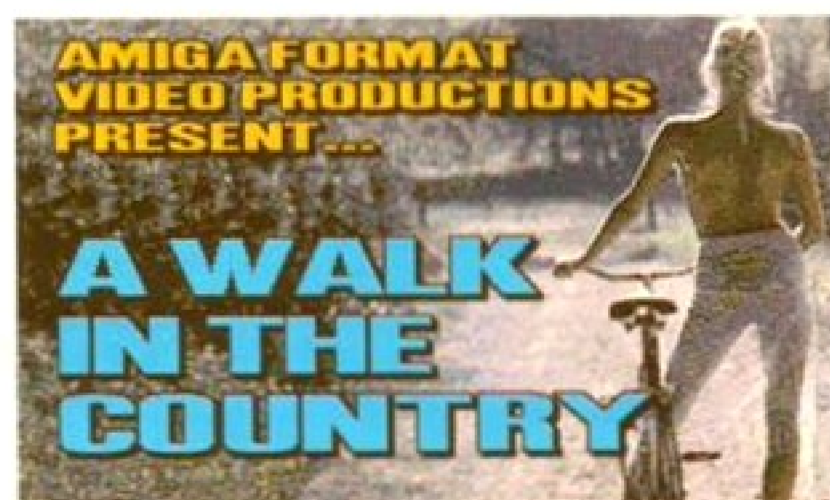
Based around Digital Visions' already well-established high-end presentation system *Scala*, *Scala 500* sacrifices some of the less useful interactive tools and concentrates instead on the job of video titling. It may share the same name, but don't expect *Scala 500* to do the same job as its big brother – applications such as interactive presentation are definitely out of the window. But for good old video titling, there's little to touch it.

Anyone who used the original *Scala* will notice immediately that something has been given the chop. For starters, *Scala 500* comes on only three disks as opposed to the original's eight. Five disks sounds like some rather severe cutting down, but don't worry – all the extra disks contained was little more than support files: extra fonts, clip art and background images – so their omission is no great loss.

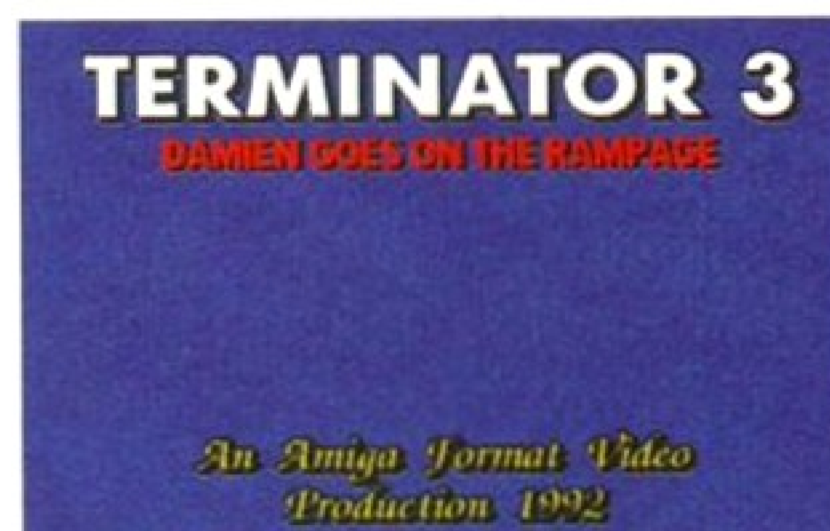
The three *Scala 500* disks contain the main *Scala* program, a disk full of fonts in various type styles and sizes and a selection of brushes (clip art) and background images. The backgrounds bundled with the original *Scala* were pretty impressive, but their *Scala 500* equivalents are rather dull and – worse still – virtually all of them are low resolution only.



... last year's summer holiday, or any other piece of home video that you want to add snazzy graphics to.



You can load IFF pictures supplied with the package as background images, or create your own in *DPaint*.



A decent selection of fonts are provided, but you can use any standard bitmapped font.

You really do need the highest possible screen resolution when working with video, so trash them straightaway!

***Scala 500* boots** up into the now familiar *Scala* page screen. Apart from a couple of minor differences, *Scala 500*'s page screen is identical to that found within the professional version of *Scala*. The screen is split up into a horizontal grid which holds the pages that make up your presentation. Pages can be added, deleted and rearranged to your heart's content, giving you considerable control over the flow of your presentation.

When you first create a new page, *Scala* gives you the option to load a background image. These are just standard IFF pictures, so if you don't want to use those supplied with the package, you can draw your own using something like *DPaint*. If you do load a background, *Scala 500* automatically sets the resolution of the page to that of the background image. Although it can handle HAM images, try loading one and *Scala 500* promptly warns you against their use (put simply, text looks awful on HAM images!).

If you don't want to load a background image, *Scala 500* lets you choose the format of a new page yourself. All the usual screen modes are supported including low, medium and high resolution with a variety of colour and overscanning combinations. Surprisingly, though, colour support for high resolution extends no further than eight colours which is rather limiting.



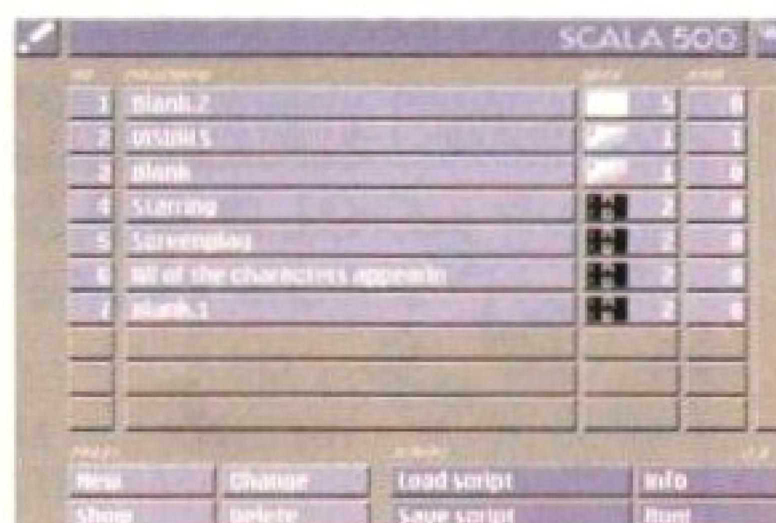
Once you've chosen your background, all that remains is to start adding some text. First choose the font you want – *Scala 500* comes with a fairly respectable selection of fonts which are adequate for most uses, but none of them are particularly big, especially when you're working in high resolution. Thankfully, you can use any standard bitmapped font with *Scala*, so the range of fonts available is limited only by your ability to source decent fonts.

Entering text onto your page is simplicity itself. Just like *DPaint*, *Scala 500* presents you with a cursor which can be positioned anywhere on the screen. Once you're happy with its position, just type away and the text will appear rendered in the font that you chose earlier. Unlike *DPaint*, once text is entered, you can still edit it like you would in a word processor. What's more, if you're not happy with its position, you can simply pick it up and drop it down wherever you want on the page.

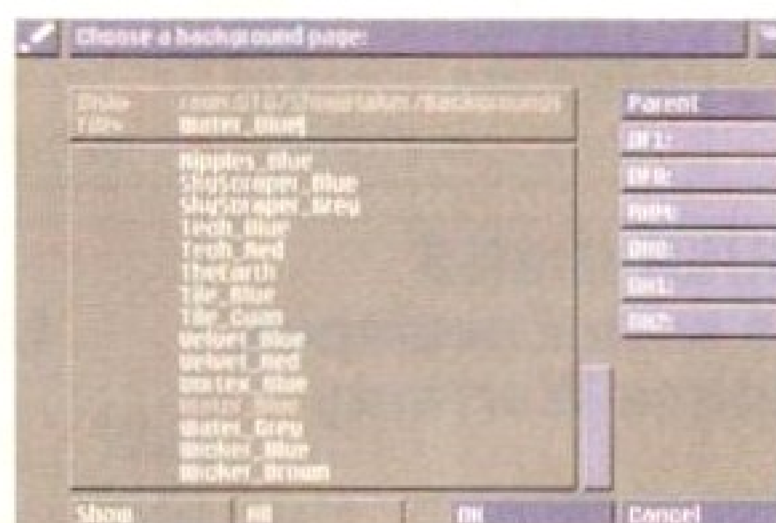
Mono text can look boring, so you can spruce it up using *Scala*'s text effects. These include outline, shadow and 3D extrusion, all of which are fully configurable, allowing you to control the colour, thickness and position of these three effects.

Titling isn't restricted to text – you can place graphics onto your pages in standard IFF brushes. This could be anything; a picture of you (the director) to a company logo etc. If the palette of the brush you want to use doesn't match the palette of your background image, *Scala 500* will automatically attempt to remap the brush's palette to make it more usable.

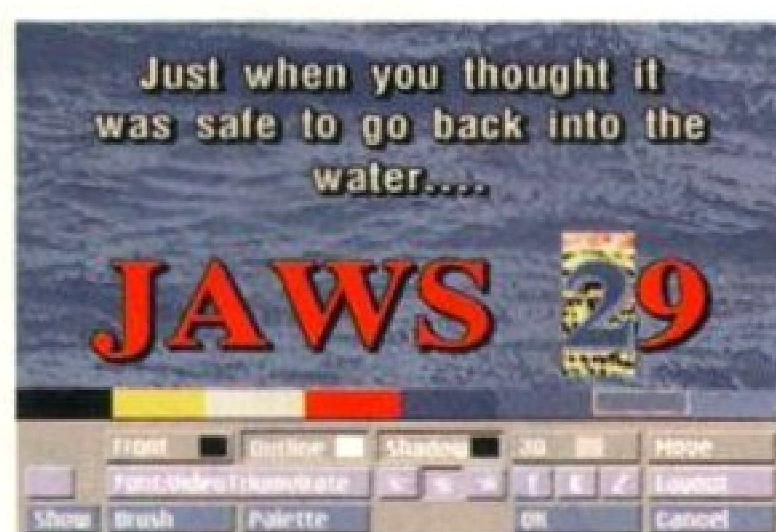
Creating pages within *Scala 500* is a straightforward process. As long as you've got a decent selection of fonts, access to a paint package and some good ideas, some impressive results can be achieved.



To create a new page, all you have to do is simply click on the 'New' gadget and *Scala 500* will automatically take you to the background requester shown here.

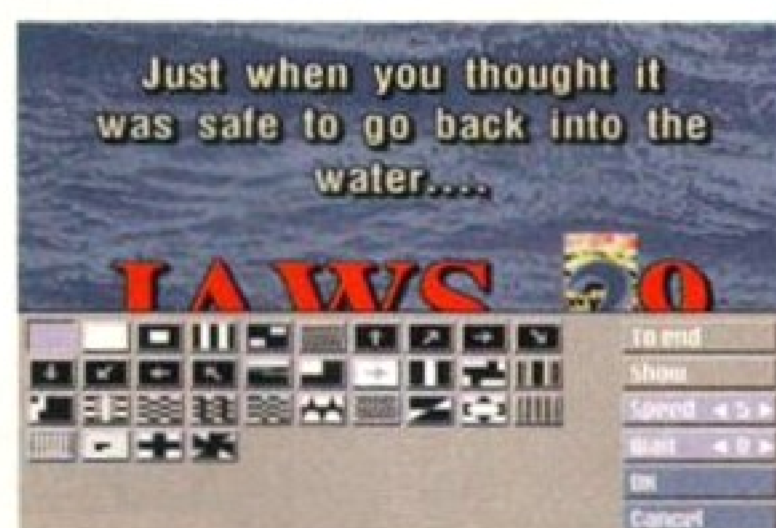


The background requester allows you to load any IFF image and use it as a backdrop for your page. If you load a backdrop, your new page will automatically take on the resolution of the background image, but click on the 'OK' gadget without selecting a file and *Scala 500* will then give you the chance to control the resolution yourself.

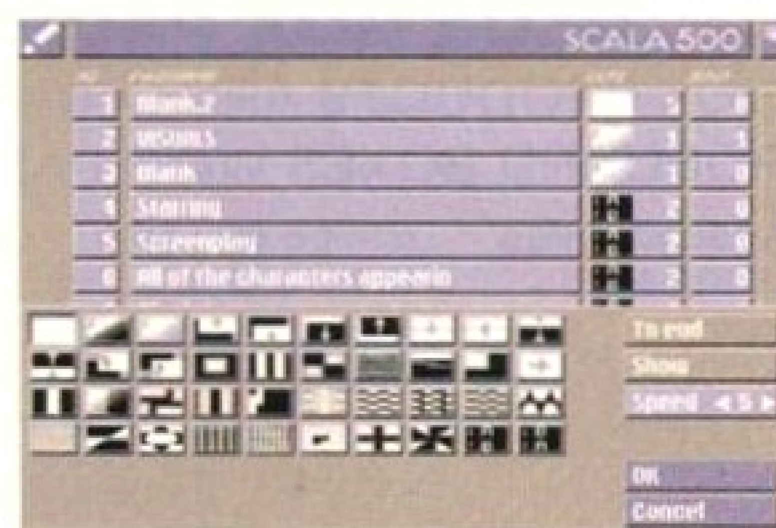


Once your backdrop has loaded, you can then start overlaying text on top of it. *Scala 500* comes with a fairly respectable selection of fonts, but any standard Amiga bitmapped font can be used if you're not happy with those on offer.

***Scala 500* gives you extensive control over text including the ability to change the face colour of text and its position at any time. You can also make text stand out that bit better by applying one of three effects to your text.**



A variety of wipes and fades can be assigned to individual lines of text, giving you the ability to make text really stand out. You could, for example, create the title page for a film that you have created and have the film's title smoothly scroll across the screen until it comes to rest in its final position.



***Scala*'s wipes and fades aren't just restricted to individual lines of text or brushes. You can also apply wipes and fades that make the transition between two pages that bit more interesting. Just click on the wipe or fade that you require and it is automatically fixed to that frame.**

One feature that really makes *Scala 500* shine is its powerful wipes and fades which allow you to produce the kind of video effects that we see everyday on the TV using your Amiga. These effects come in two flavours – page effects and object effects. Object effects apply to individual elements on the page (a line of text or a brush, for example), while the page effects are used as transitions between two separate pages.

The range of effects on offer is pretty impressive and they all look very smooth and professional when used. You can wipe and fade between frames using a variety of effects that do all manner of wondrous things to an image as it changes into another image. Surprisingly, *Scala 500* doesn't support horizontal text scrolling (the pros call it 'text crawlling'), although vertical scrolling text can be achieved by scrolling several complete pages vertically.

Once a page is complete, you're returned to the page screen and the page is appended to the end of the list of pages currently loaded. From here you can now alter such aspects of the presentation including the amount of time that the frame is displayed, the wipe to be used and its order within your presentation. Once you're happy with your presentation, a single click on the 'Run!' gadget sets it all in motion.

On the whole, I must admit I like *Scala 500*. There are a few features that it still needs – horizontal scrolling of text and perhaps even an option to save individual pages out to disk as IFF files – but there's no doubt what's here is totally top notch. What's more, the user interface not only looks good, but it really is a joy to use. Even when viewed on a genlocked display, *Scala 500* remains totally usable.

The range of video titlers available for the Amiga is not yet comprehensive, so the arrival of *Scala 500* is great news for both amateur and even professional video enthusiasts. In fact, in the home market it now represents just about the best video-titling package available, and even in the professional market it still manages to give programs like *Broadcast Titler* a run for their money. If you only intend to buy one piece of video software, then you won't go wrong if that piece is *Scala 500*.

Scala 500

SPEED ●●●●
Speed of operation is impressive. You are never left waiting for it to catch up with you.

DOCUMENTATION ●●
Plenty of tutorials. Often left on your own to discover what many features actually do.

ACCESSIBILITY ●●●●
Scala 500 is one of those programs that you can dive into and use almost immediately.

FEATURES ●●●●
Scala 500 puts at your fingertips a healthy selection of video-titling tools.

VALUE ●●●●●
Zippy even on an unaccelerated Amiga, works with all models.



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Here's a utility that will allow you to view and work on all of your 3D creations without loading the software you used to create them. **Brian Larkman** finds a new friend...



It can sometimes take several hours to put a bevel onto text or logos in a 'normal' 3D package. In *Pixel 3D* it takes moments.

Pixel 3D 2

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PIXEL 3D 2 is available from Silica 081 309 1111

SOME PROGRAMS, ARE a joy to use. They make you smile and constantly surprise you. *Pixel 3D version 2* is that sort of software. The original was one of the crowd, converting bitmaps into 3D objects with very little fuss, probably the best of a mundane bunch of utilities. But now it has matured into a more characterful individual. As well as transforming bitmaps into a wonderful range of sophisticated objects, it can also act as an object interchange. It will allow virtually any format of 3D object to be loaded, rotated freely and viewed as a solid, then saved. If you work in 3D it is the one essential utility.

Pixel 3D 2 can be launched from the back-up or dragged straight to a hard disk drawer and used from there. If you want to work in colour with large bitmaps you will need lots of memory and acceleration. A version of the program for use with an FPU is included. The manual describes all the features fully, and four useful tutorials are included. The program is very intuitive and is easy to use except for the Bitmap Configuration requester. Even that is easy once you have done the tutorials.

The main working screen is illustrated. All controls are icons contained in a band across the bottom of the screen. No menus are used. Loaded or converted objects are displayed in the top section. A combination of the four display modes can be selected: wire – wire frame; solid – wire frame with hidden line removal; shade – shaded, with or without wire; colour - either wire or shaded.

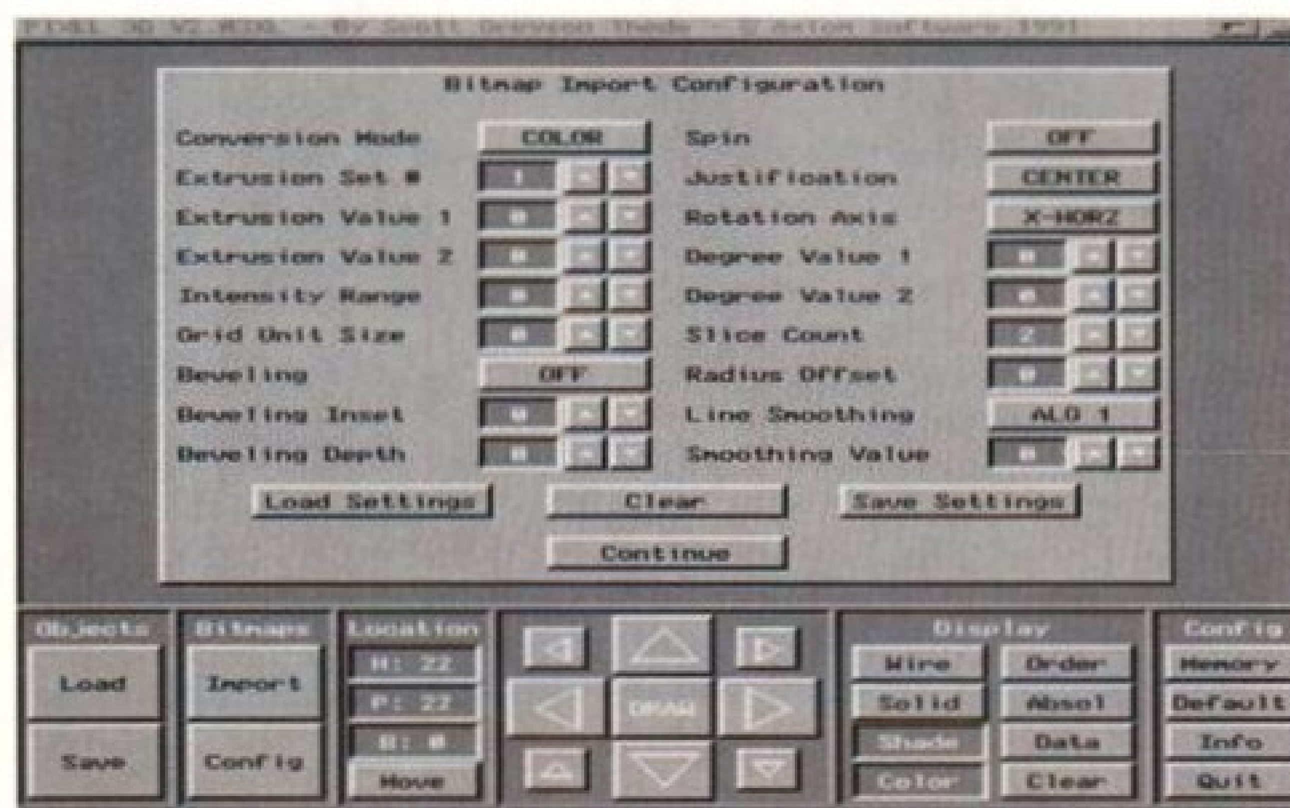
Objects can be moved, zoomed and rotated as 'bounding boxes' using the mouse à la *Caligari*, which makes for quick fluid viewing from any angle. Directions of rotation, move and zoom are controlled by buttons in the centre of the control panel.

3D objects can be loaded and saved in almost any format currently in use on the Amiga. *LightWave*, *Imagine*, *3D Professional*, *Sculpt*, *Turbo Silver*, Videoscape and DXF - AutoCAD (save only) are supported. The only omission seems to be *Real 3D*. A converter for Sculpt objects is supplied with *Real*, but colour information is not converted so proper support would be welcome. Support for the Renderman 'RIB' format would also be invaluable if it encouraged more Amiga 3D software developers to start using it

The power of *Pixel 3D* to load, view and save so many formats is remarkable. Object libraries will now be simple to manage. Every object you ever made is available for any program and all can be viewed with ease in one utility. Almost as a bonus, the program also does excellent bitmap-to-3D conversions.

Pixel 3D version 2 will import any IFF image up to 32 colours (no HAM or 24-bit), including interlaced, overscanned and super bitmaps. It is better to remove isolated pixels and smooth edges on the bitmap before conversion to save memory. Nevertheless, it can handle very ragged pictures. Adjustable line smoothing algorithms are used to eliminate the jaggies at the edges of bitmaps and along colour boundaries automatically. The original algorithm from the first version is used again, but supplemented with a second method and a number of data reduction functions to remove duplicate points and optimise side numbers for LightWave and Videoscape.

All converted objects can be extruded by any amount. During this process a number of new tricks can be performed. Any object can have a bevel applied to its front face for sophisticated lettering and logos. Different colours can be extruded by varying amounts, either manually (where you select each value) or automatically (according to colour intensity). Even more spectacular results are obtained by spinning or twisting the extrusion around any axis.



During extrusion, objects can be transformed, based on this configuration requester. Bevelling, variable extrusion based on colour and intensity, spinning and twisting can all be controlled and applied from here.

Pixel 3D 2 has its faults. It is not happy multitasking; returning from another resolution you find a real mess and rebooting seems the only solution. The file requester also has a glitch, and why can't the .info files not be excluded? Also, it is about time someone came up with a picture file requester that provided a preview of the image. When setting up manual, variable colour extrusions it would be nice to see the palette and colour numbers for the bitmap.

These are quibbles. *Pixel 3D 2* is by far the best, easiest to use 3D utility for the Amiga. Whatever you use, bin it and buy this!



Spinning and twisting the bitmap can produce objects difficult or impossible to make in other packages.

Pixel 3D 2

SPEED ●●●●
As with all 3D programs, if you want to get the most out of *Pixel* an accelerator is necessary.

DOCUMENTATION ●●●●
A fairly short manual is included, but it's pretty extensive and includes tutorials.

ACCESSIBILITY ●●●●●
The program is very intuitive to use and all its features are more or less obvious.

FEATURES ●●●●●
Quite remarkable. This is possibly the only 3D utility that you will need.

VALUE ●●
Cheap file interchange with bitmap conversion as a bonus.



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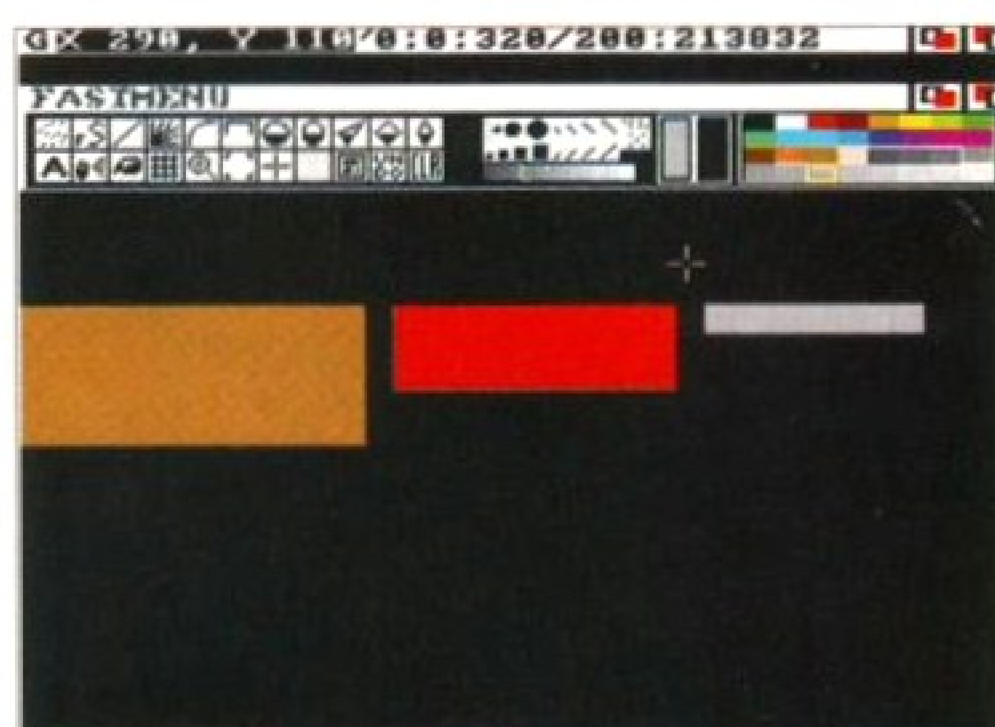
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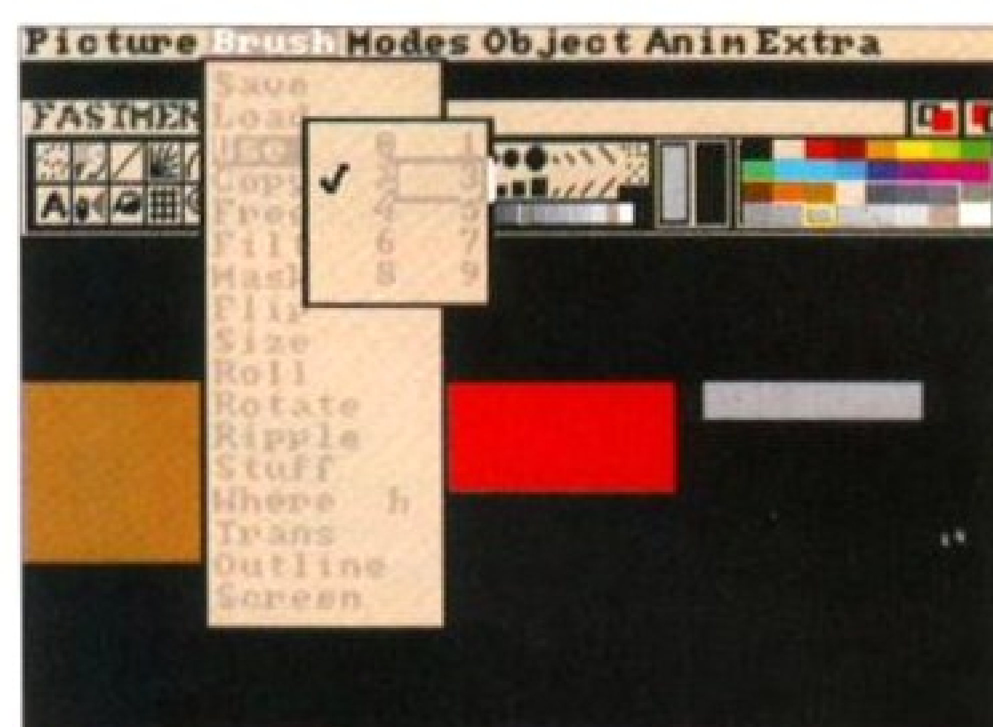
Animation with Graphics Workshop

GRAPHICS WORKSHOP IS a very complicated program, so we couldn't hope to tell you about all the drawing and animating functions in the space allowed in the *Sound and Vision* supplement (back issues Page 132). Likewise we can hardly hope to turn you into a fully-fledged Disney animator with a two page tutorial. If you want the lowdown on all the program's functions, then flip to the mail order pages to find out how you can get hold of the full manual (Page 189).

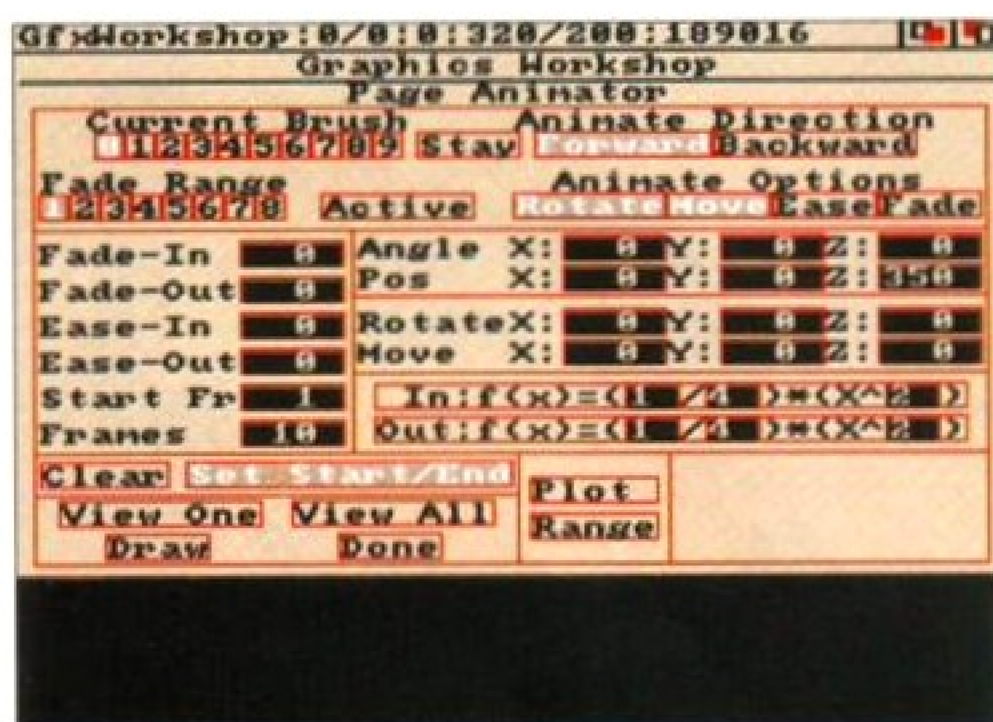
There are two ways that *Graphics Workshop* can create animations: using Cell animation and Page animation. What we are going to deal with on these pages is a simple tutorial to explain the basics of page animation. However, as anyone who has used the program will know, it is extremely memory hungry. For this reason, we don't recommend that you attempt to create this animation if you are using a machine with a small amount of expanded memory.



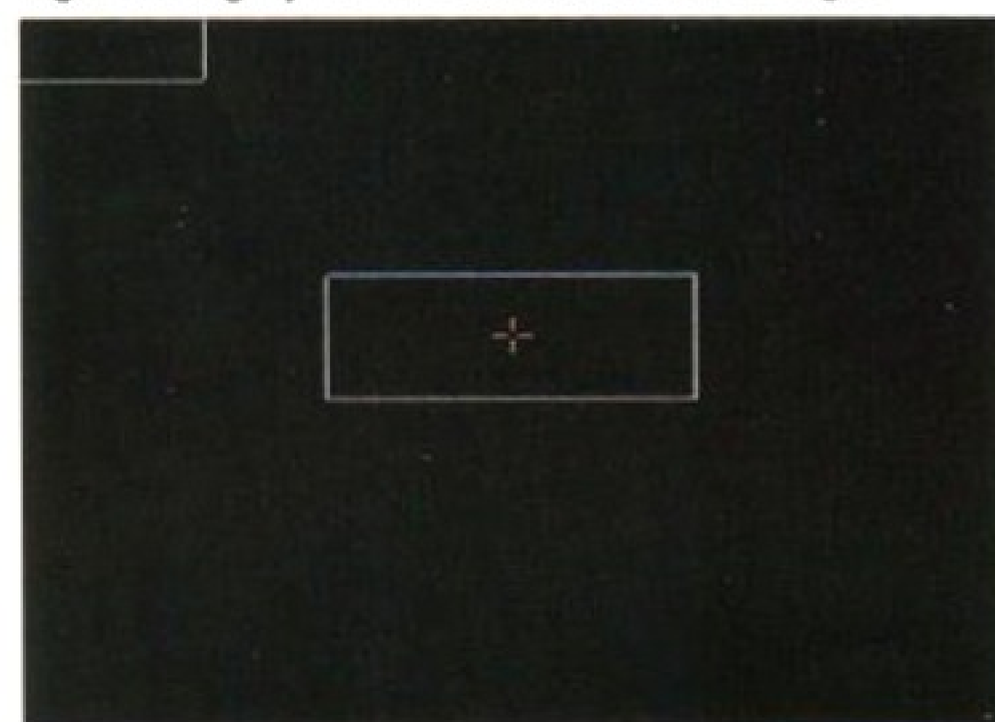
1 To begin with, you need to draw a series of boxes. Click on the Coordinates tool to turn them on. Now click on the Filled Rectangle tool and draw these boxes: A brown box 110 units wide and 50 units high, a red rectangle 90 units wide and 30 high and a grey box 70 units wide and 10 high.



2 Pick up the brown rectangle as a brush and select USE->1 from the Brush menu to store it in position 0. Pick up the red box as a brush and select USE->2 to store it in position 1, then pick up the grey box as a brush and select USE->3. The three boxes are now stored in successive brush positions.



6 Go to the ANIM menu and select EFFECTS from the Page section (right at the bottom) to bring up the Page Animation panel. The first brush you want to use is brush 0, which is automatically active. Click on 'Set Start/End' to assign the start position.



7 Move to the top-left hand corner of the screen and press the left mouse button. Now move to the middle of the screen and press the left mouse button again to mark the end position of the animation. The Page Animation window will now reappear.



8 If you look at the values in the window, you will see that they have changed. This is where the brush's start position is held. The normal Z value is 350, which means that the brush is its default size. To move it further away, change the Z Pos to 750.



12 Select brush 2 and using the same process as for brush 1, set it to move from the top of the screen to the middle. However, we want it to rotate along its X axis, so enter 360 in the 'Rotate X:' box. Set the 'Start Fr' to 10 to store the animation in frames 10 to 19, then click on 'Active'.

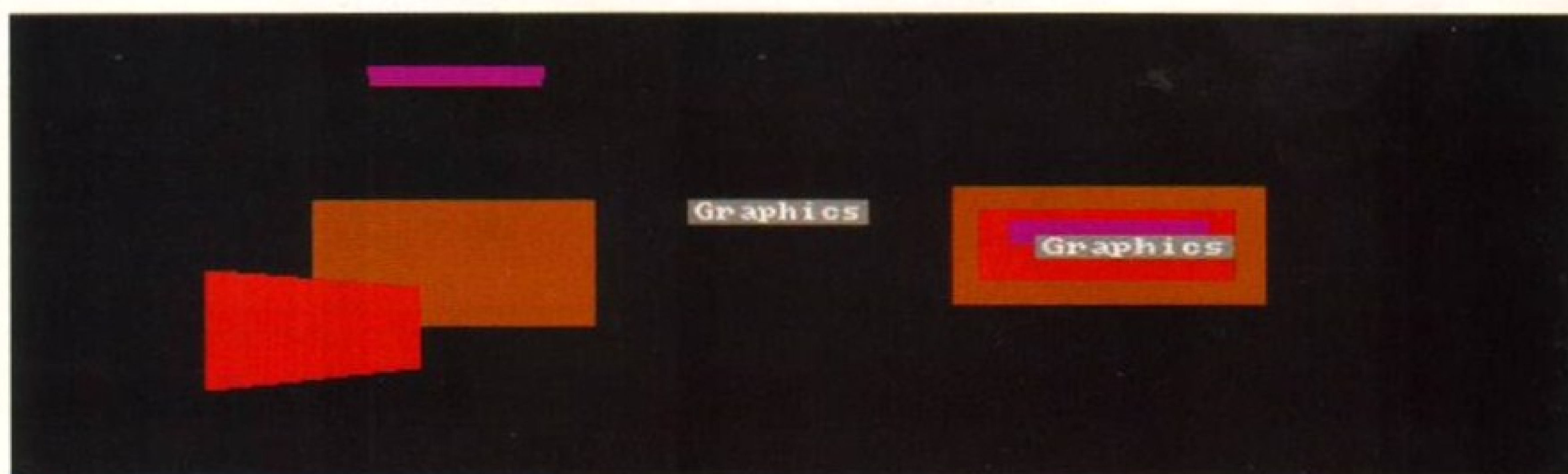


13 Select brush 3 and click on Set Start/End. Set its start point on the right of the screen and its end point in the centre. To make it appear to move into the screen, set the Z 'Pos' value to 1500 and the Z 'Move' value to –1150. Set the 'Start Fr' to 15 and the 'Frames' to 15. Click on 'Active'.

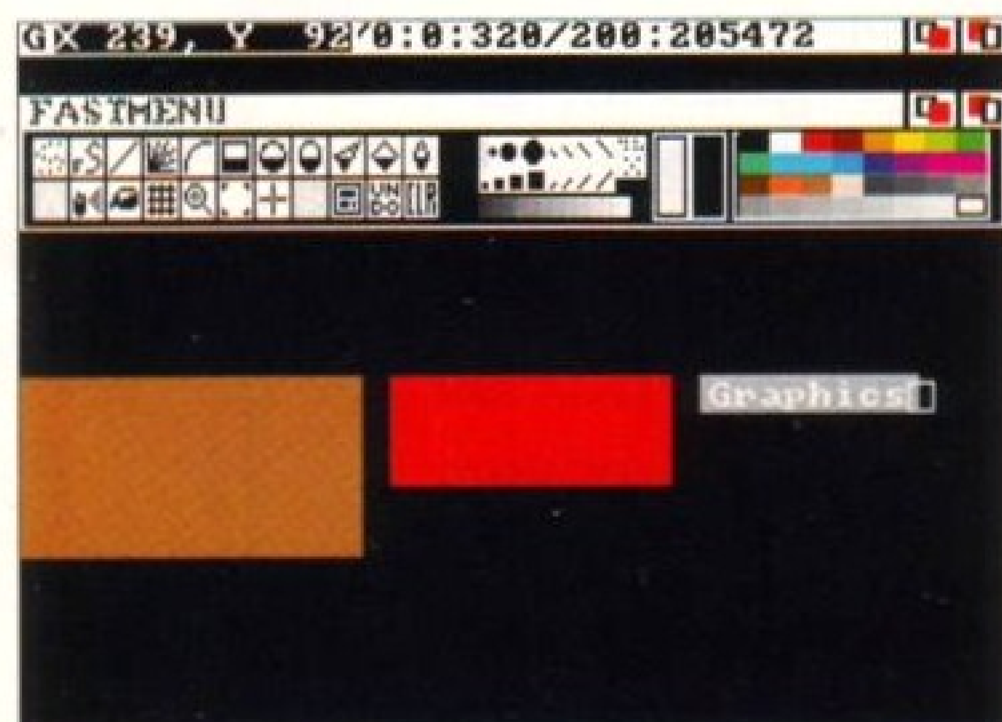


14 Select Brush 2 once more. This time we'll set it to fade through a range of colours. Click on 'Fade', then enter 10 in the 'Fade In' box and 0 in the 'Fade Out' box. Select 'Fade Range 2' to call up a range which will fade the brush from pale blue to purple, then click on 'Draw' to draw the frames.

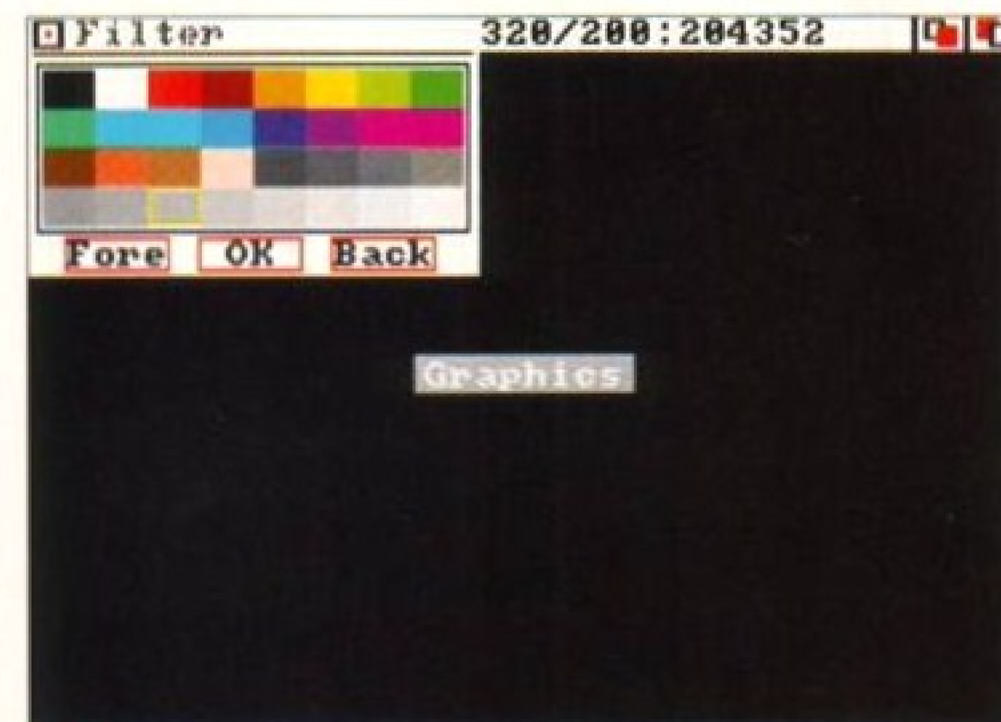
If this month's animation feature has whetted your appetite, then you'll no doubt want to try it out for yourself with the Graphics Workshop disk bundled with the Christmas issue of Amiga Format. **Maff Evans** helps you get to grips with Page Animation.



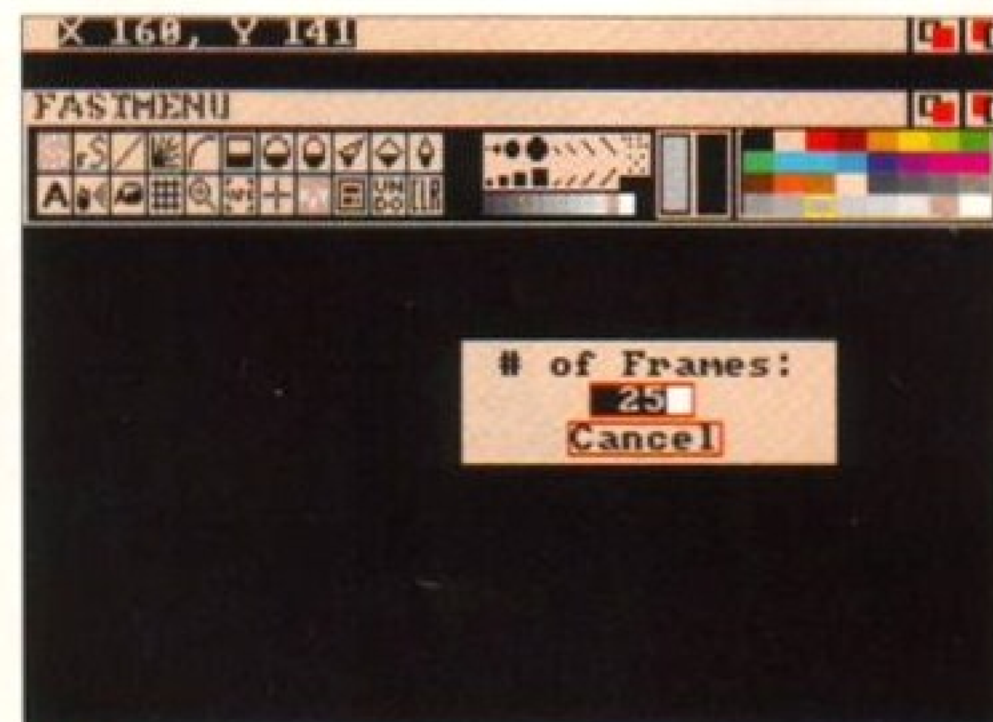
This is a scene from the finished animation. It may look simple, but it involves several techniques from the Effects panel.



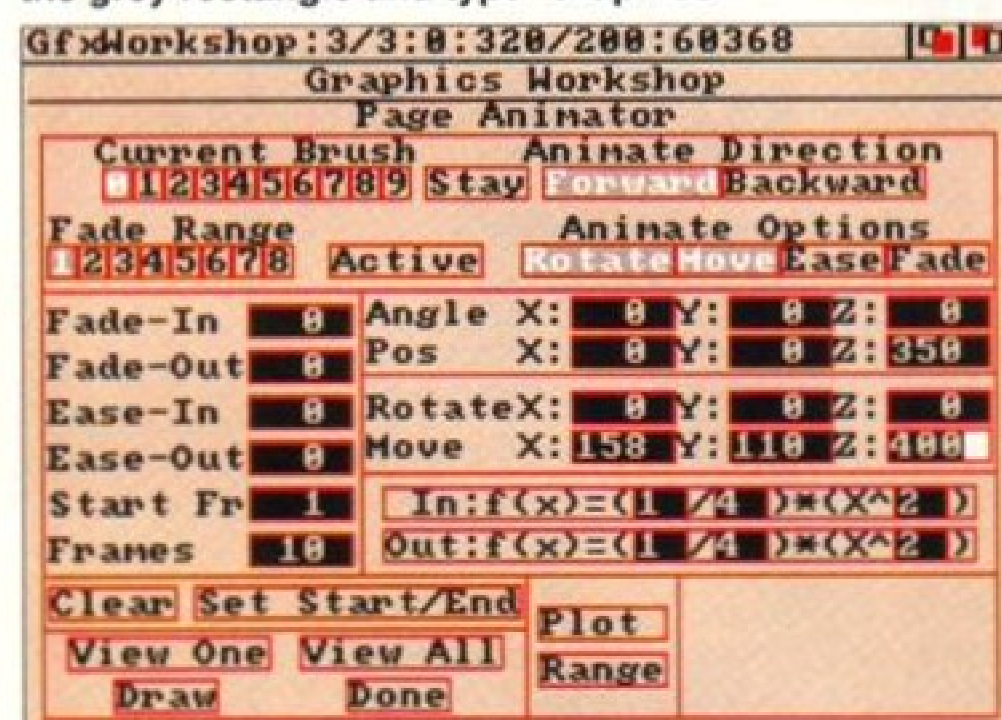
3 Click on the Text tool with the right button to bring up the font requester and select Topaz as your font and select eight point as the size. Move the pointer (the white dot in the bottom-right hand corner of the A-shaped cursor) to just inside the top-left of the grey rectangle and type 'Graphics'.



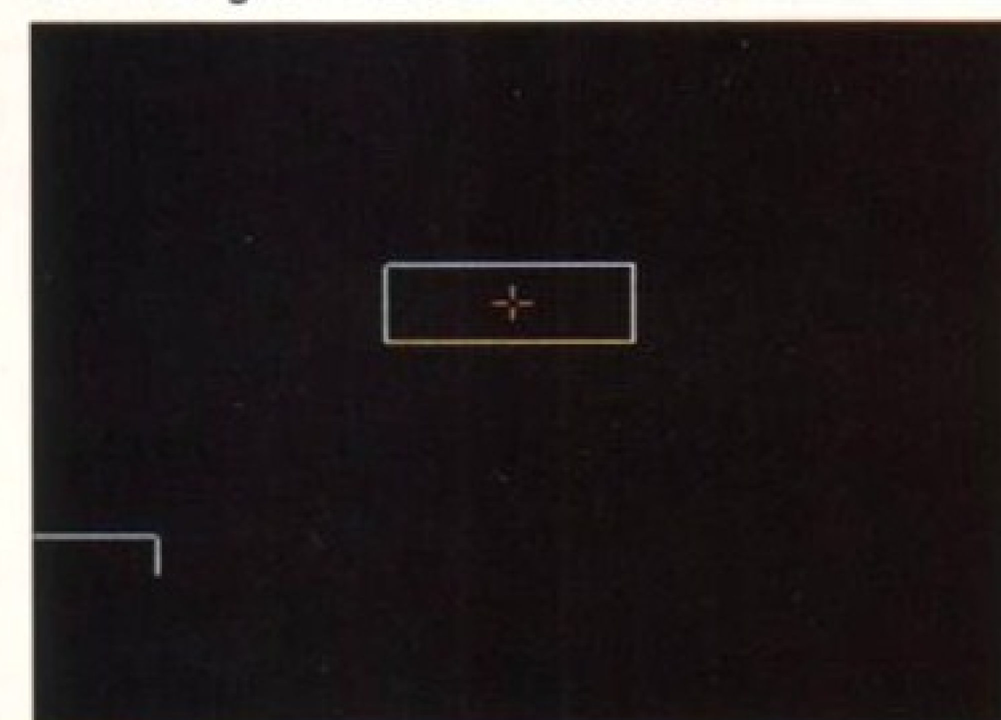
4 Pick up the rectangle with the text inside as a brush and press i to bring up the Filter box. Click on 'Back' then on the grey you used for the rectangle to filter out the grey background and hit OK when you've finished. Click on CLR and click on the black background to clear the screen.



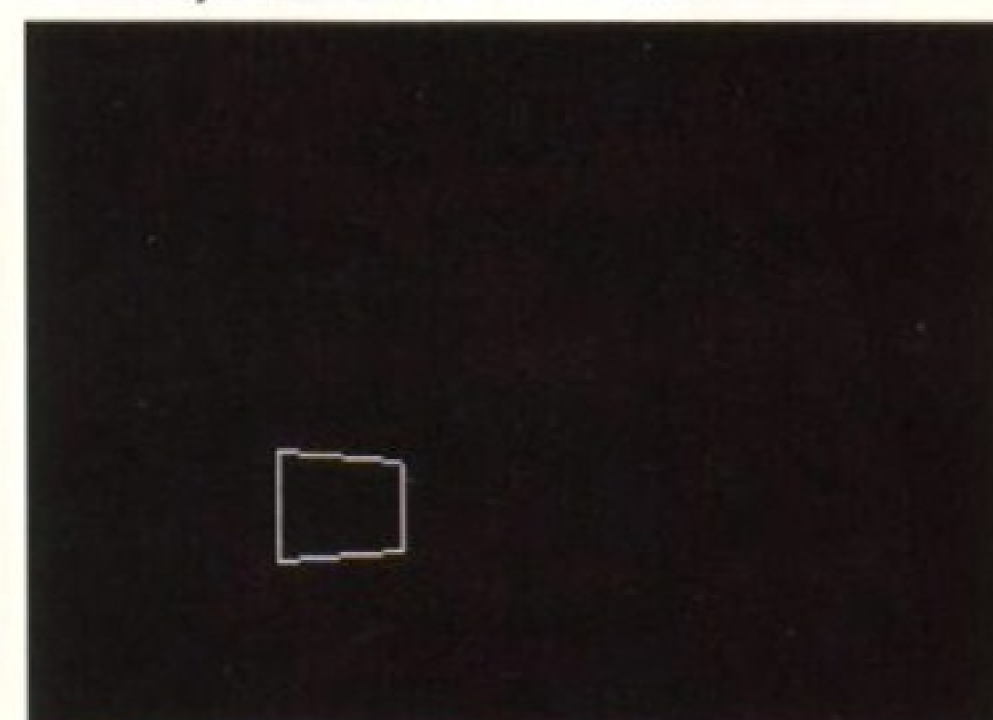
5 Hold down Shift and press 3 on the keyboard to bring up the Set Pages requester. Click on the box containing the number, delete what is already there and enter the number of frames as 25. Now we need to go to the first frame, so hold Shift and hit 1 on the keyboard to return to the start.



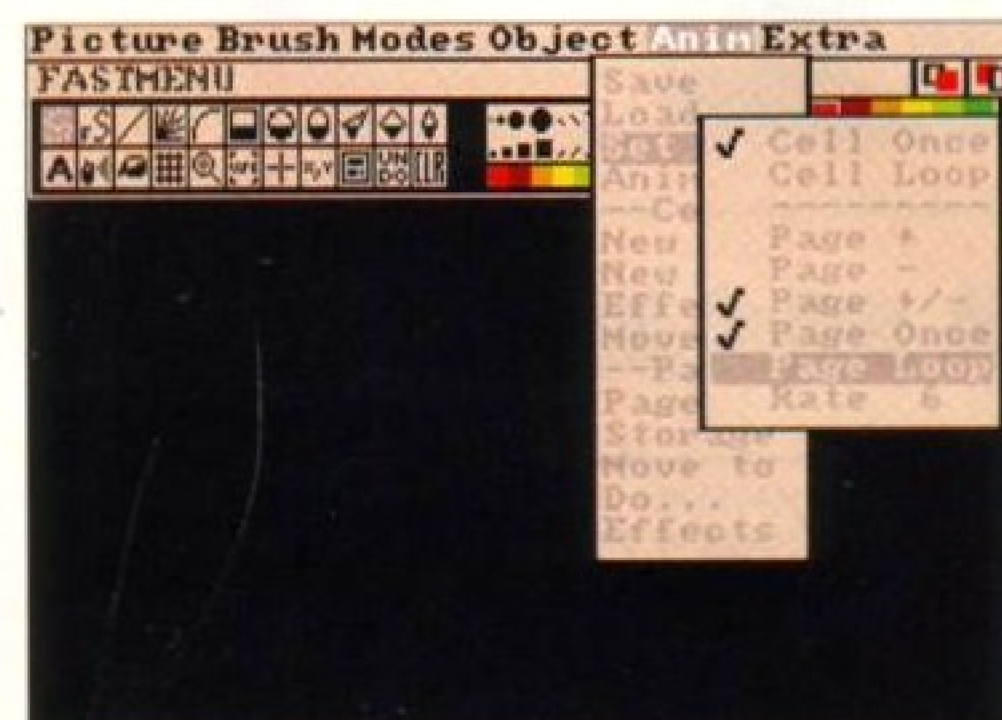
9 Set the Move value of Z to –400. This will make the brush seem to move towards you and stop at its normal size. Set the 'Start Fr' to 1 and the 'Frames' to 10. Click on 'View One' to bring up a wire-frame representation of the movement.



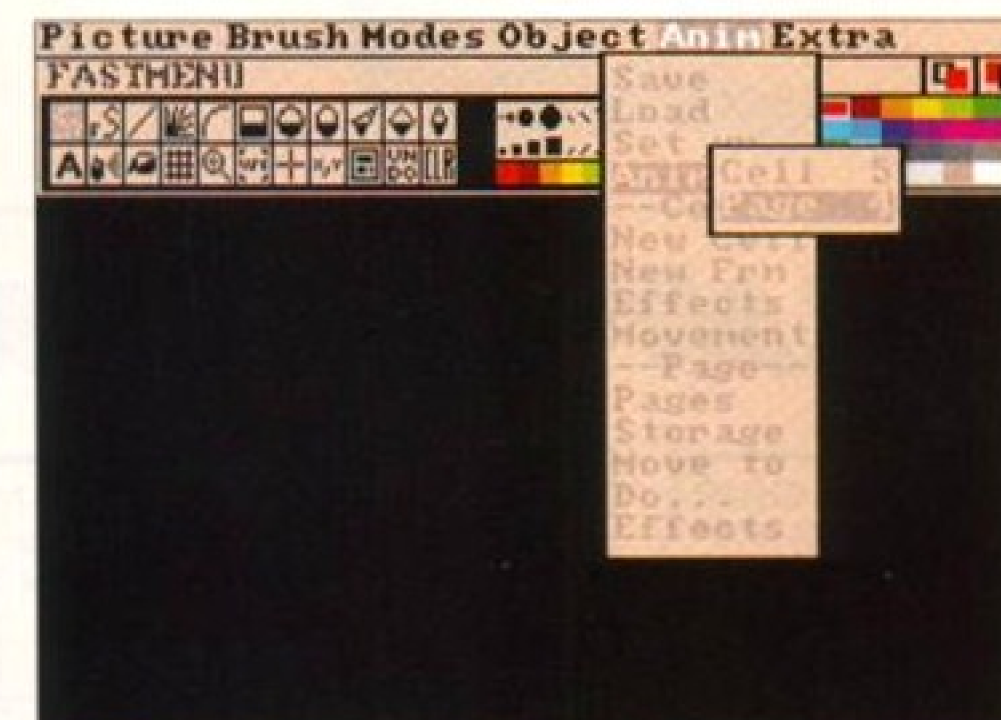
10 Click on 'Active' to store the animation, then set the 'Current Brush' as 1. Click on 'Set Start/End'. Move to the bottom-left of the screen and click the mouse button. Position the frame over the last one in the centre and press the left button.



11 Now we'll demonstrate brush rotation. Click on the 'Rotate Y:' box and enter 360. Set 'Start Fr' to 5 and leave the 'Frames' setting at 10. Click on 'View One' to check the animation, then click on 'Active' to confirm it.



15 That's just about all the animations finished, so click on Done to exit the window. Go to the ANIM menu and set the 'Set Up' options to 'Page +/-' and 'Page Loop'. This will play the animation in a continuous 'ping-pong'. Set the 'Rate' to 30 and hold Shift and press 1 to go to the first frame.



16 Go to 'Animate' in the ANIM menu and select 'Page' to see the final animated effect (or press 4 on the keyboard. Although the clip is quite simple, the methods involved can be used with more complex brushes and *Graphics Workshop* 'Cells' to build up intricate page animations.

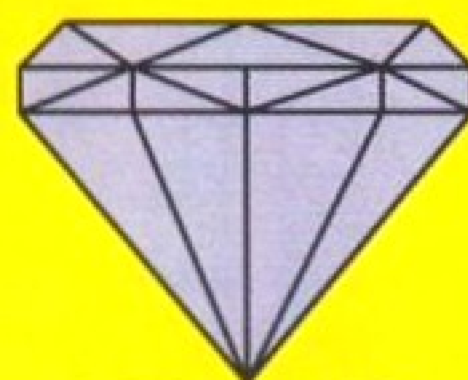
Hopefully this will have given you an insight into the workings of the *Graphics Workshop* Page Animation section. The memory requirements and rather complicated control panels can be off-putting, but with time they will become clearer.

By combining the methods used in this tutorial with the effects in *Graphics Workshop's* extensive Cell Animation panel, you can create highly complex clips. Unfortunately, we can't go into the intricacies of Cell Animation in the limited space available in the magazine, but if you're interested in this, you can get the full info from the manual available on Page 189.

Keep persevering in eperimentation with your own Page animation effects and you could one day be mentioned alongside great Amiga animators such as Eric Schwartz. One last piece of advice for you to ponder on when getting stuck, as any animator will tell you: "Practice makes perfect!".

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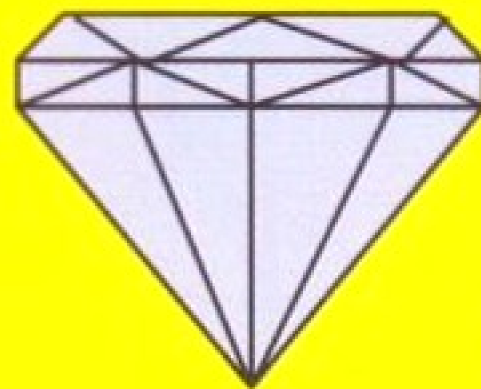
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The front-end of this one doesn't in fact greet, instead it stick its head around the corner of the door and sneers "What do you want?" which is a real shame, because it seems to conceal quite a lot of good material for a CD encyclopaedia.

Essentially, the main way to access information is by typing in a word using the on-screen alphabet. You can then choose to search for titles of articles that contain that word, or for any occurrence of the word within articles. The only problem with this approach is that it does feel somewhat 'blind': as we have said before about CD reference works, some way of presenting a top menu of general subject areas or topics would be nice.

To give it something of that 'flicking through a book' feel, the authors have included a picture browse option, which does reveal a list of topic headings. It soon becomes evident that there is an enormous number of images on this disc – there are 133 images of trees alone, for example – which is encouraging. We've criticised other discs for being disappointing in this department. Many of the pictures are high-quality illustrations, too.

Brave that daunting first screen and you'll soon discover that this encyclopaedia is rich in text entries too. The word search pretty rapidly comes up with vast lists of topics, and a sensible information navigation system helps you pick out the one you want. As you would expect, once you are reading an article you can select key words to move to another topic.

This is probably the best reference work we have seen yet, with some very nice audio visual presentation. I don't know the book on which it is based, but it appears to be very much a Twentieth Century encyclopaedia: a search on 'viking' reveals plenty of info about space missions but none about hairy guys with axes. Though there is an awful lot about ancient history too.

Sampled sound, such as Martin Luther King's famous speech, pops up occasionally, if perhaps not often enough. But apart from that the scope of this seems impressive and, despite an inevitable American leaning, this is the most enjoyable CD reference work to come around so far.

Verdict 84%



This is the main screen for accessing the reams of information. Simply type in the key word for your search...



...and The New Grolier will search for titles of articles that contain that word...

THE HEROIC AGE OF SPACEFLIGHT

PRICE N/A TROIKA MULTIMEDIA

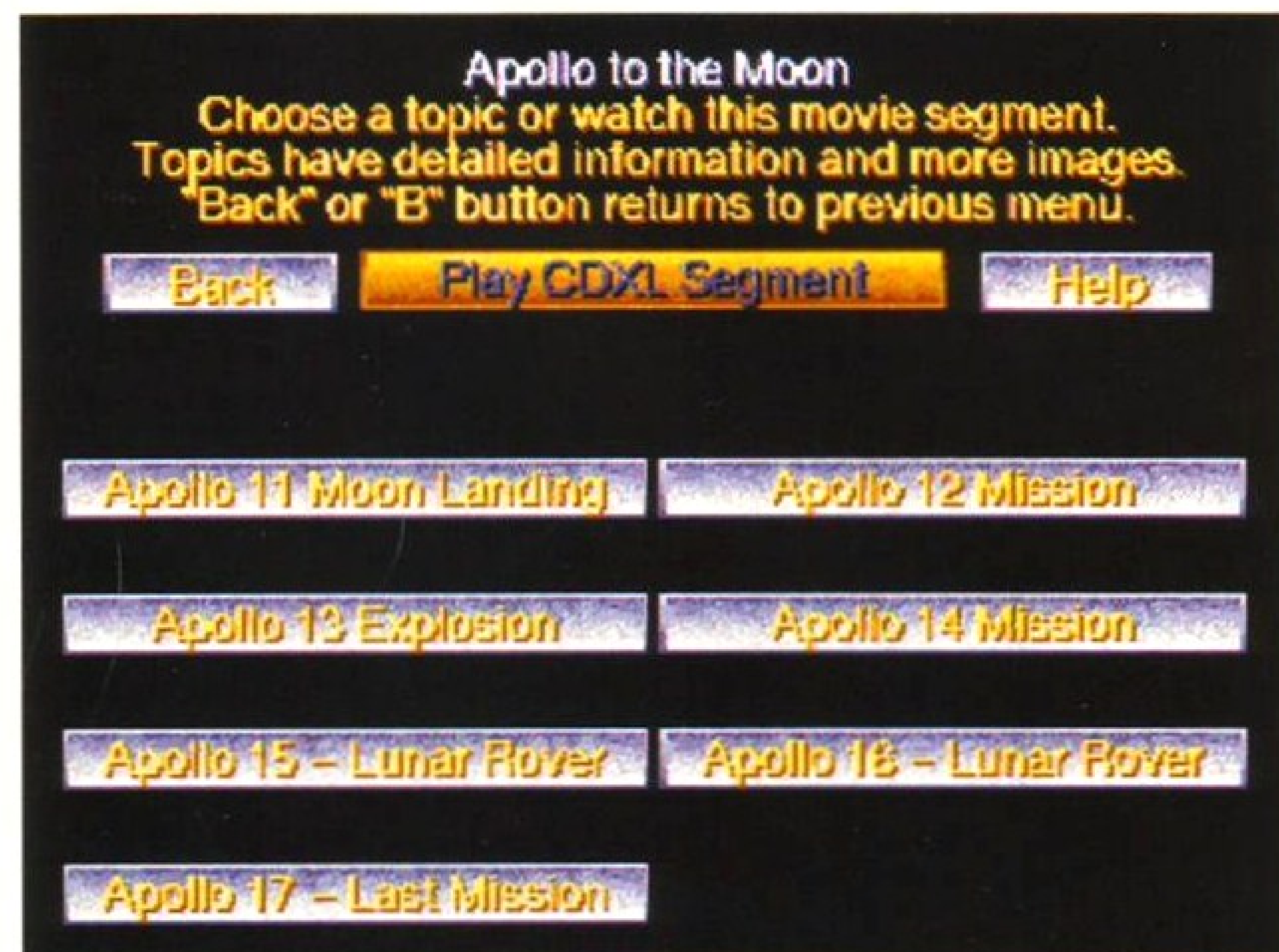
This is basically just a 50-minute movie. It makes use of the infamous CDXL, a compression technique which Commodore have cleverly managed to bring full-motion video to the Amiga CDTV. Unfortunately, it's only partial-screen full-motion. Seems like less than a quarter of the screen, in fact. And, of course, the number of colours is reduced.

The result of all this, unfortunately, is that it's just like watching a space-flight documentary on a miniature portable TV off a poor-quality bootleg video. While the documentary itself is fascinating and the audio narration and soundtrack is excellent enough , it's just not a very good way of watching something. The only real advantage for running it as a CD multimedia experience gives you is that you can instantly pick out an watch any particular section of the programme. Whoopy doo.

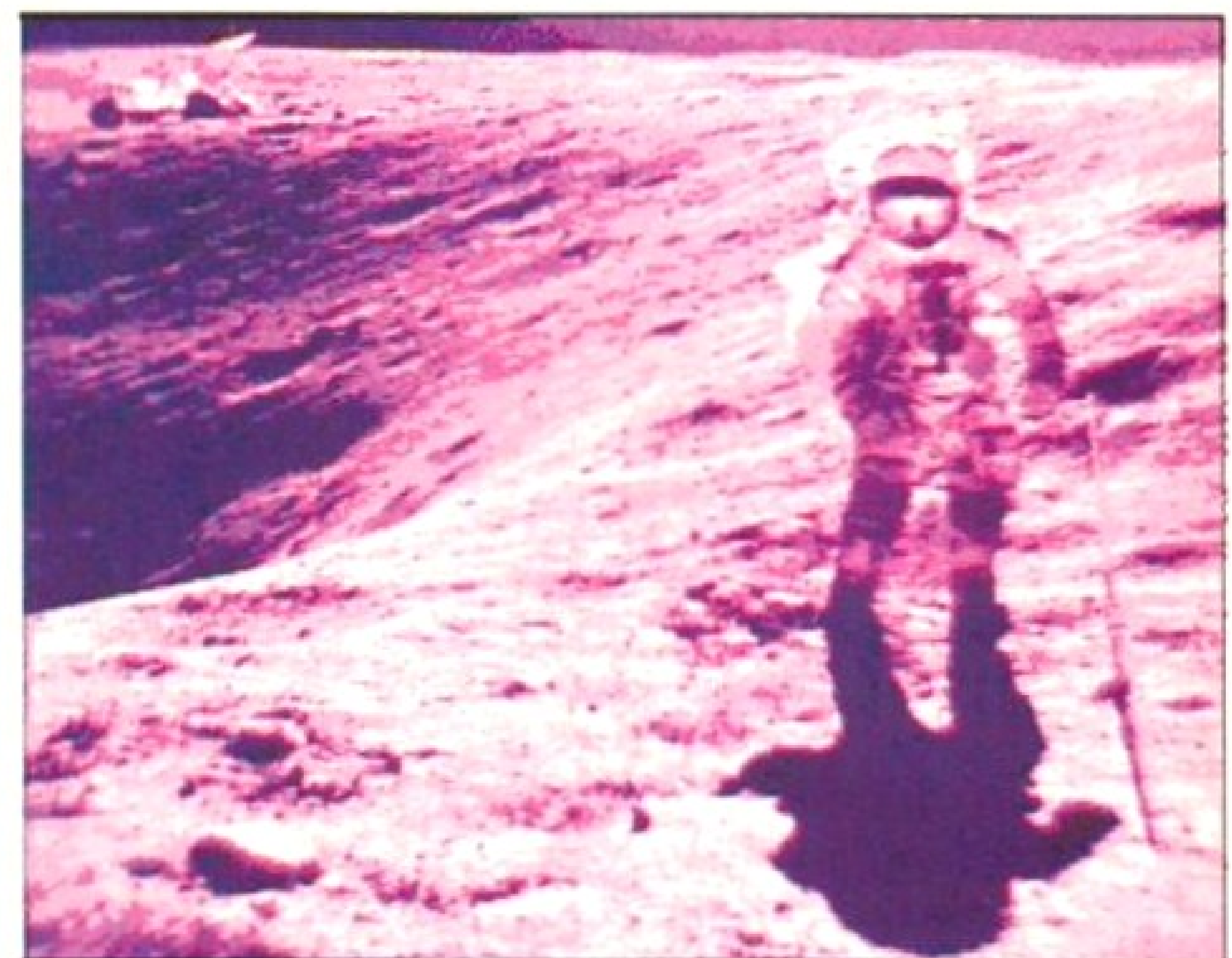
As a kind of megademo, which is basically what it is, this exerts a peculiar fascination. It's also a very good documentary. But you can't help but realise that if it was on a videotape you'd be able to watch it a lot more easily and it would cost a heck of a lot less.

Verdict 55%

What's new on CD?

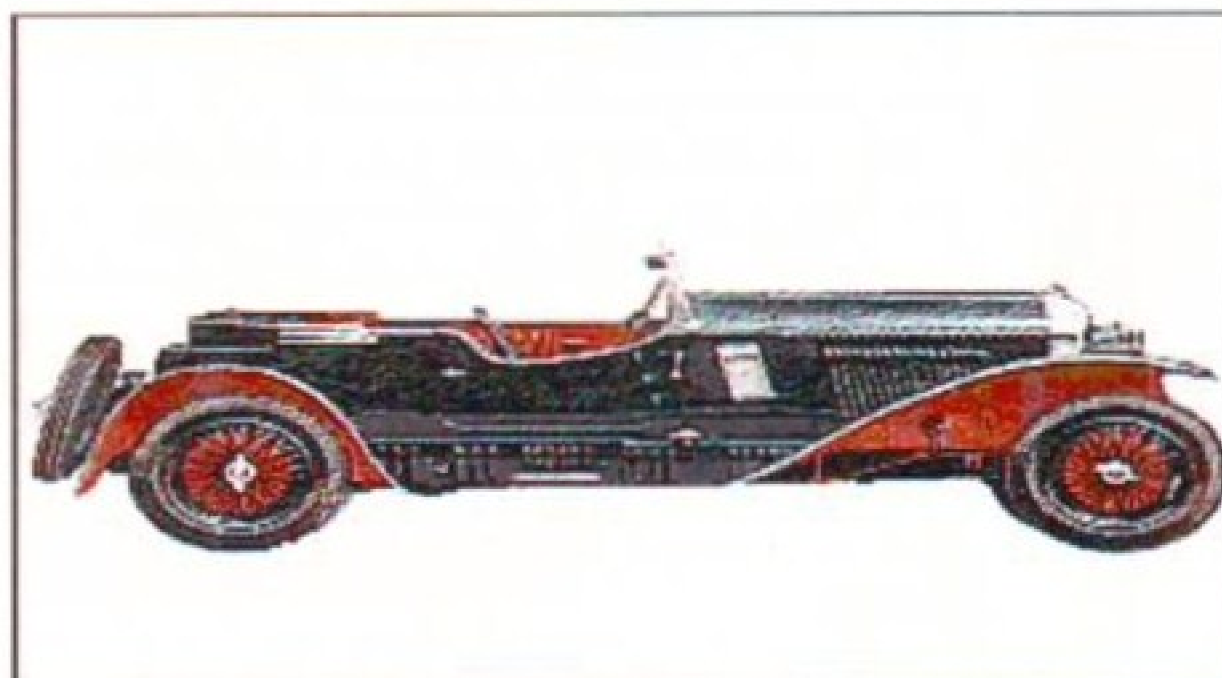


Although this is basically a video on CD, it does allow you very exact control over what you watch. From specific sections of the programme, you can read text information and browse stills.



While the full-motion video is a fascinating technical exercise, because it only takes up a quarter of the screen and colours are limited, the value of it as anything more than an interesting thing to show off is doubtful. However, what would be of immense educational value is the way that you can work through to a very specific topic area and learn more about it from on-screen text and still photographs like this one. The background info is detailed, well-researched and very interesting. Many a space freak will want to pick through it and read it all.







Electronic Publishing have released one of the best-presented encyclopaedias yet to arrive on CD. As soon as you start to browse through the package you encounter the hundreds of pictures that have been included, many of which are illustrated in this attractive watercolour style.

Continuing from last month's massive look at the first 45 arrivals on the CD scene, preparing for the 'imminent' release of the Amiga CD-ROM drive, **Damien Noonan** takes an intrigued but critical look at the new releases.



For the most part, this is how you will be watching the action: the display area for live action is reduced to a quarter of the screen.



There's an awful lot of very good footage of NASA space missions, from the launch of the first Apollo rocket to the Space Shuttle.

ORDICODE

POUR NOTRE LECTEURS FRANCAIS...

Ici l'Ordicode, une logiciel qui donnez vous beaucoup d'instruction de driving. Si vous acceptez le principle de priorite a droite, vous will find qu'il est trez difficile en Angleterre, ou on drives sur le rive gauche, pas sur le droit de seigneure...

No, wait, but seriously though, folks. This one we mention merely out of satiable curiosity, because it's an interesting idea: it contains the French equivalent of the Highway Code as well as a basic driving course and it is intended, of course, to provide sufficient instruction to help you answer all the hard questions in a driving test.

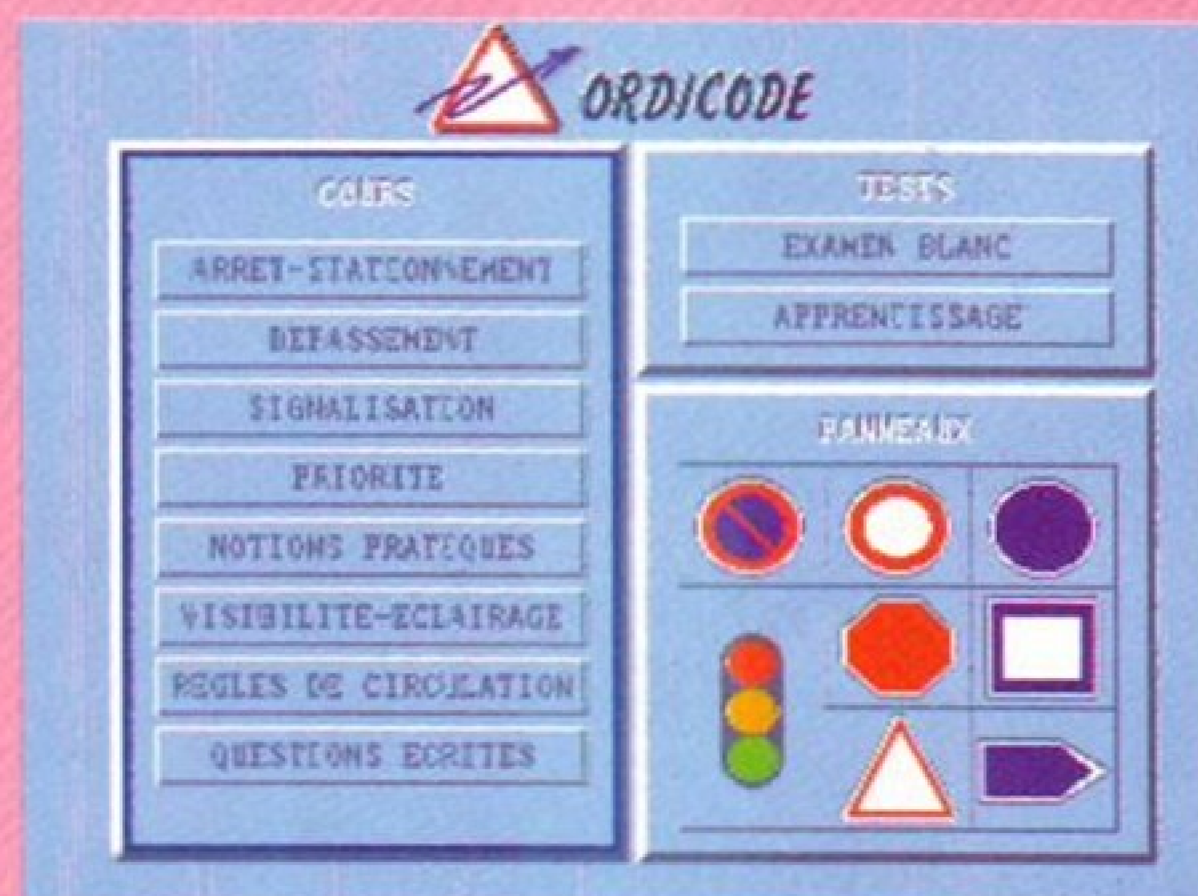
It's appeal over here will be limited, but it might possibly be useful as a language-teaching exrecise in a pretty practical environment, though it does raise the question of whether a similar version in English would be helpful to all those learner drivers out there.

As well as a guide to French road-signs, in which not only the signs but also their legal and practical context are explained by text and a narrator, the program also includes a course of lessons and two tests. The lessons are followed as a series of photographs of situations, about which you have to answer various questions.

As far as my basic French allows, the course seems to be an excellent run-through of driving theory and road laws and I would imagine that an English version of this disc would make ideal theoretical 'revision' for a driving test. What it isn't – and I have heard this suggested as an idea for an Amiga CD – is a moving driving simulator.



During the lessons, you as driver of this car are faced with a number of tricky situations and have to choose the right action.



The main screen presents the options on offer: practical tests like the one above, road sign revision, and the dreaded exams!

FALCON

£49.99 MIRRORSOFT

Whether either of the two Mirrorsoft titles will actually find their way onto the shelves after the demise of Robert Maxwell's myriad of companies - Mirrorsoft officially liquidated last December - remains to be seen, but no doubt someone will acquire the UK rights to this.

Spectrum Holobyte of the US are probably better known for this F-16 flight simulator more than anything else, and inevitably with the popularity of the 3D flight sim as a game it makes a lot of sense to transfer it to the CD medium. If you were a naïve CDTV owner who'd never played a flight sim before, you'd probably love it.

It doesn't, however, really add a lot for the Amiga owner. Apart from combining the first program with the mission disks, the CD version tends to restrict the ideas of the original rather than expand them. Control has to be made possible from the remote control joypad, so only a minimum number of controls are left in: power up/down, missile load/fire, the joystick moves, radar and target lock, chaff, air brakes, autopilot and view switching are all catered for. This is enough to make it very decently playable, but would disappoint some purists.

Control with a joypad is odd, too, tending to be excessively digital and on/off. For the novice, this makes the whole thing easier to handle, but it does tend to make the whole appearance of the game jerkier and less realistic.

There's a good stack of missions here, all nicely judged to appeal at various difficulty levels: and the in-between presentation screens are nicely touched up. In-flight audio is greatly enhanced by the addition of some realistic recorded speech: it's not just random, either, but closely tied to what you do.

This was probably always more of a combat flight game than a sim, and the difference is even more exaggerated in this version. All the same, it's highly enjoyable and a good example of how the computer game exerts its own unique fascination. But it's not about to change the world.

Verdict 75%





The presentation screens (left) are many and varied, with a whole heap of missions on offer from this compilation of missions package. Once you're on the runway, the sim plays more like a game, but the added audio effects really give it bite.

XENON 2

£29.99 MIRRORSOFT

Apart from it being an aged shoot-em-up, the distinguishing characteristic of this one is its pioneering of a new form of experimental 3D 'holophonic' sound called 'Space Sound', designed by musical instrument manufacturers Roland.

As the original game was also noted for a pioneering idea in sound – the use of a soundtrack by a pseudo-house group called Bomb the Bass, who were quite popular once – it seems an appropriate gimmick. While it makes for some pretty effectively boomy speech and echoey noises, I can't say it sounded all that 3D, but there you go.

Special studio remixes of Bomb the Bass tracks provide the full hi-fi audio accompaniment, and jolly pleasant they are too. The only thing you might have forgotten in all this audio excitement is the gameplay. While it was a jolly attractive-looking, well-presented and nicely-balanced shoot-em-up three years ago, time has tended to take its toll and it does now look a bit dated. More than just unfashionable: it has the sort of staleness that 1970s shoes do in Oxfam.

When you can get it as an Amiga budget game, the powerful soundtrack is not enough reason for being interested in the CD version.

Verdict 45%

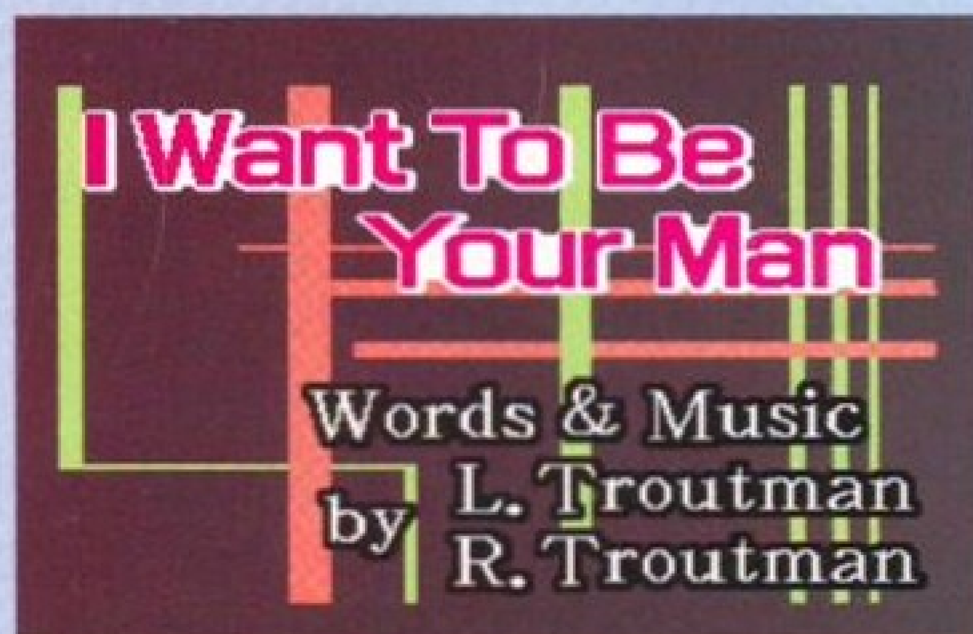


CD+G Karaoke

The DK Karaoke discs are not really Amiga CD titles at all, in that their main purpose is as audio CDs and the graphics information contained on them is not in Amiga format but of the CD+G standard. CD+G, in case you are not aware, is a special kind of audio compact disc which will play on any CD player but also, on a special player, will produce a TV signal containing graphics too.

Naturally, the audio on these discs is soundtracks of popular hit songs with the main vocals removed, while the graphics information is a step-by-step run-through of the words. Not, as I had feared, with a little ball bouncing along the top of the lines, but instead with the words that you are supposed to be singing highlighted in yellow.

You can't argue that these do the job perfectly well, in so far as the words are legible and the musical arrangements are, for the most part, actually pretty decent. Whether or not you will be interested in buying any of these discs depends solely on two things: firstly, whether you actually want to use your Amiga CD as a home karaoke system: and secondly, whether you actually like any of the songs. We've looked at a couple of discs from the series and they leaned a bit too much towards Seventies disco for my liking, but I believe there are an enormous number of discs available (about 50), so basically you pays your money and you takes your choice. "Working at the car wash, yeah..."



There are about 15 songs on each Karaoke disc, and each song is introduced with a title page like this.



After the title screen, a graphic intro picture like this appears to set the mood.

Hey lady,
let me tell you why,
I can't live my life
without you, oh baby

The most important screen is, of course, the least attractive. But the highlighted words are clear enough.

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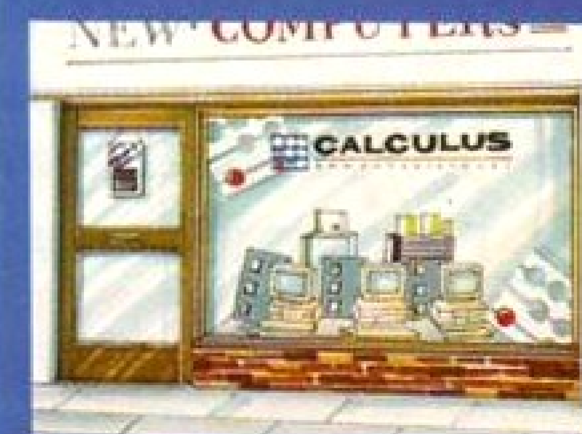
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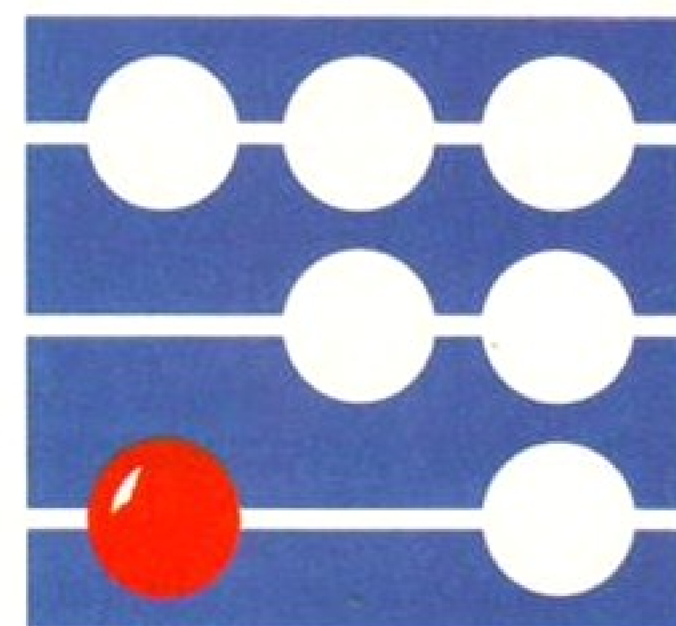


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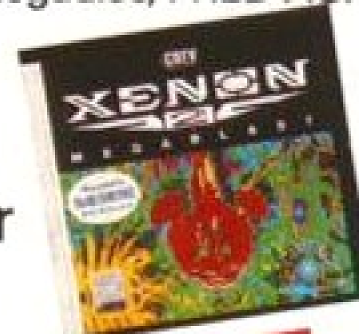
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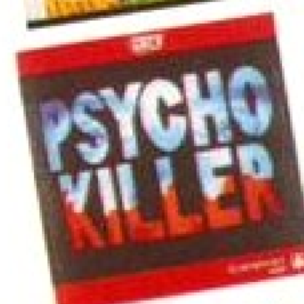
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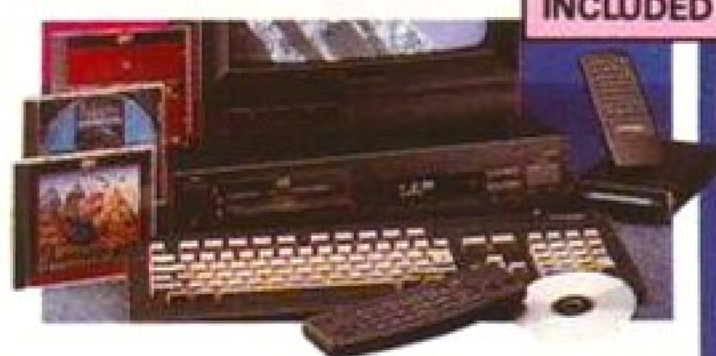
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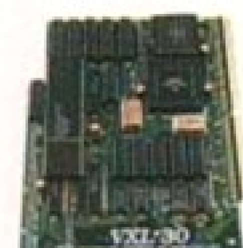


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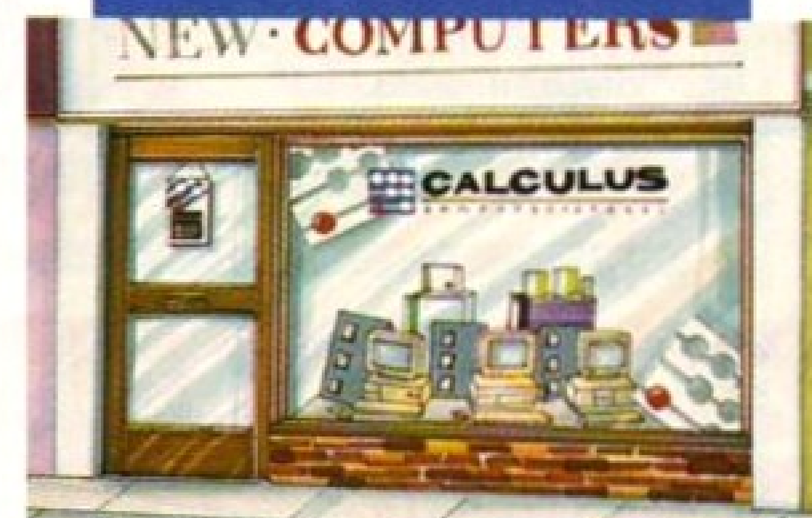
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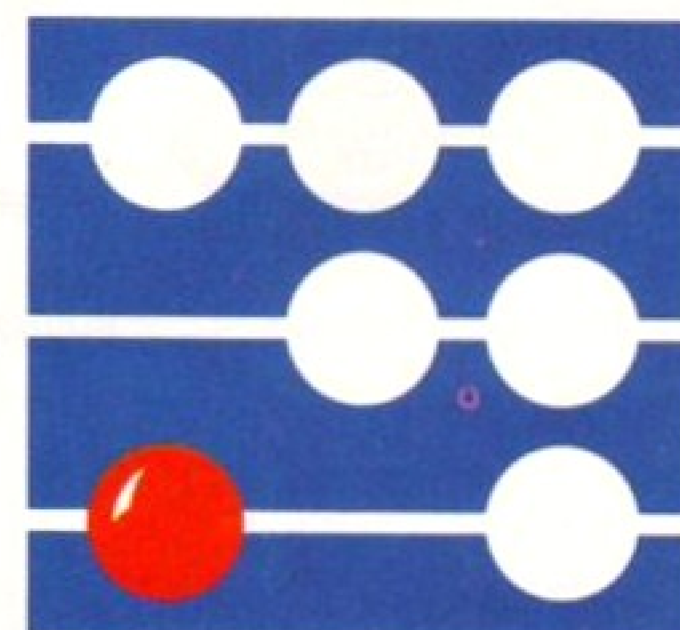




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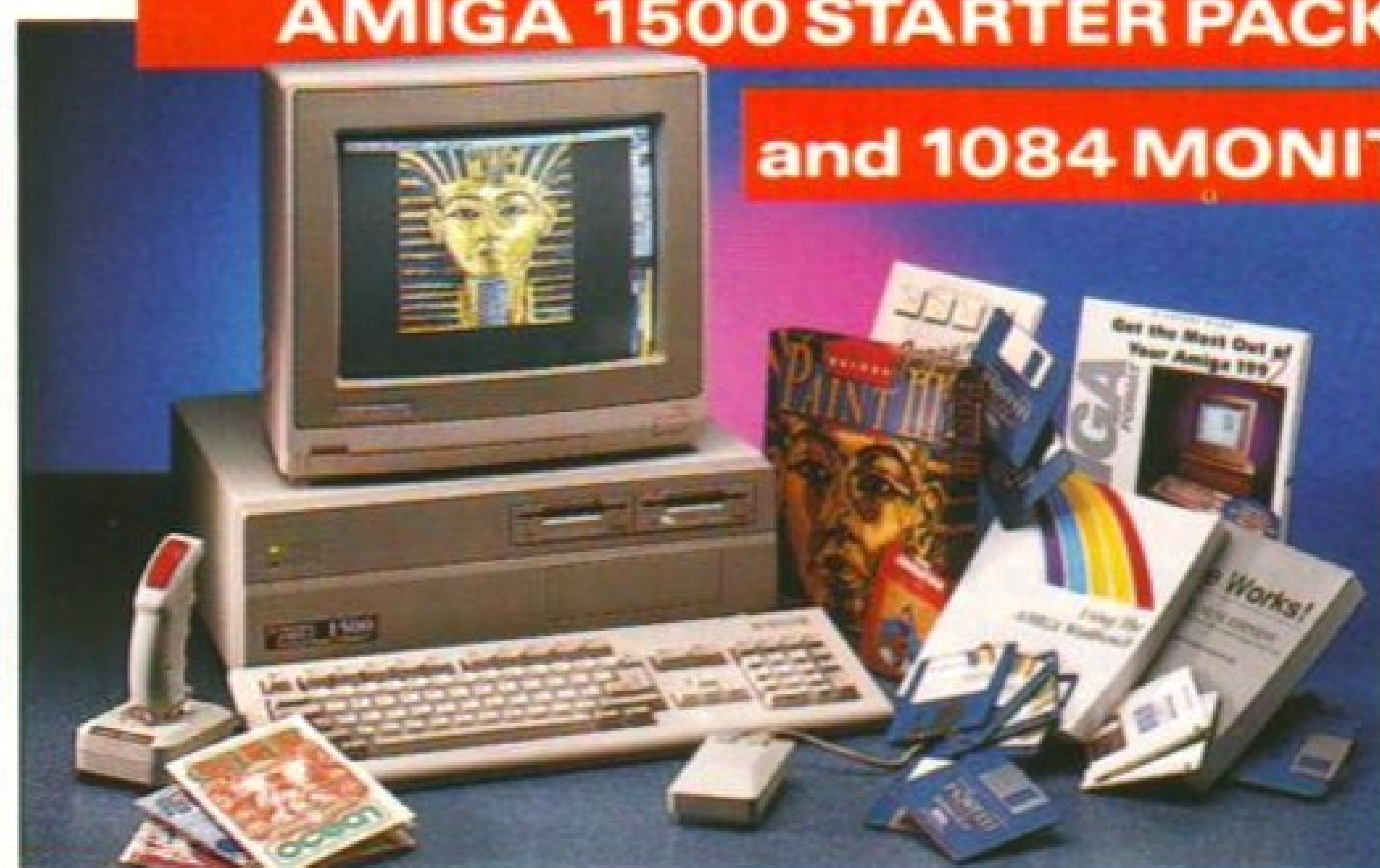
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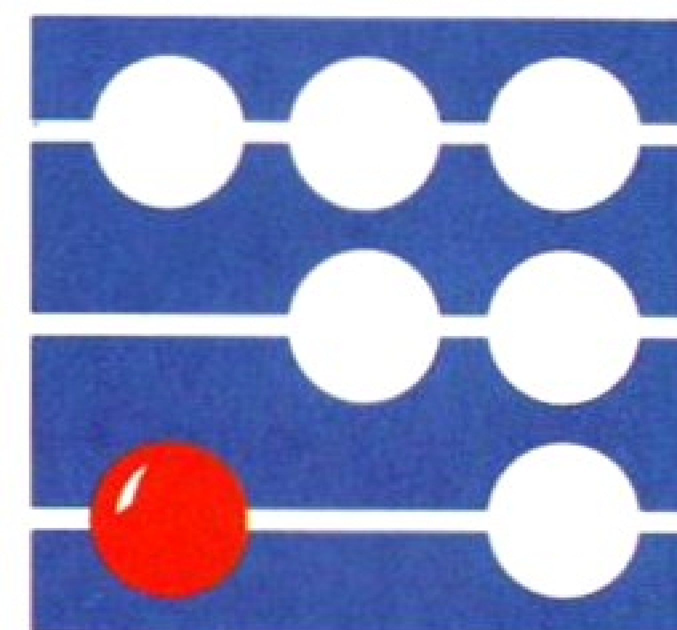
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The RAM dimension

THE BEST WAY to think of computer memory is like blank paper. You can endlessly write on it, reshape it, run programs in it. You wipe it by turning the machine off. When you turn on again, everything is scrubbed.

If you're not at all interested in how the memory works, then fine. The whole idea of adding more memory to a computer is that it should be transparent to the person using the machine; the only differences are:

- longer programs will run because more memory is available – programs of greater complexity can be used.
- A few badly written programs will not work anymore.
- You have more options as some programs and hardware make use of extra memory to work better.

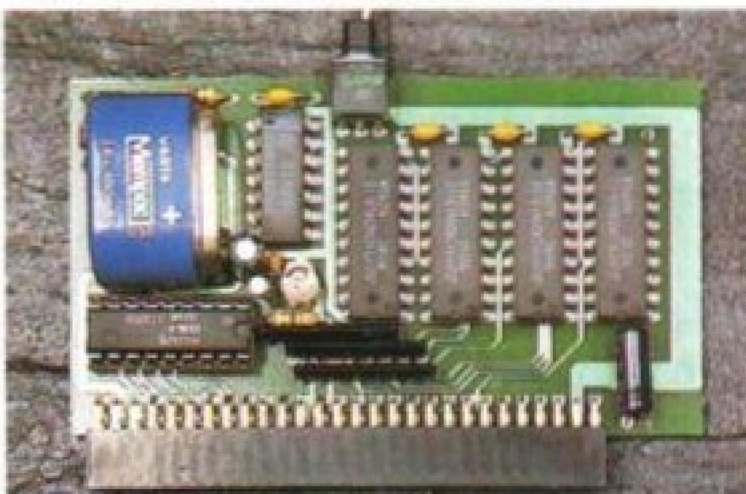
So you get two benefits for one minor loss – and the cost in money of course.

Continued overleaf

A500

TRAPDOOR 512K – TOTAL 1MB

BEST BUY – ASHCOM



The Ashcom board is the smallest, best built and easiest to fit 512K RAM expansion that you can get. Slightly more expensive than other designs, but miles less than the official CBM A501.

Alternatives: the WTS Mammoth or the Virgo 512K. Both of these designs use 256K X 1 chips, and so they use 16 chips rather than four. However, they work perfectly well and the price cannot be matched.

TRAPDOOR 1.5MB – TOTAL 2MB

BEST BUY – VIRGO V2000

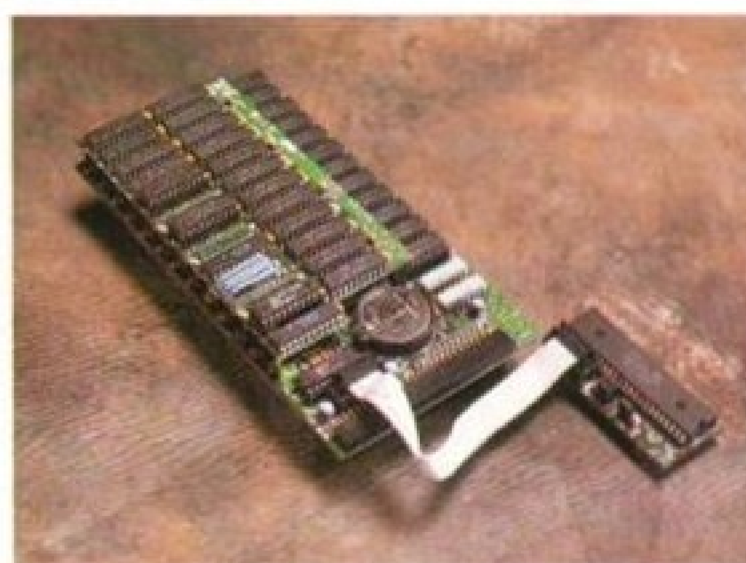


Much uprated from the original prototype pictured here, the Virgo board offers good value for a limited design of RAM expansion. Supports 1Mb of chip RAM and 1Mb fast RAM if you upgrade your A500 to have 1Mb of chip RAM.

Alternatives: the Ashcom or Power Computing designs. Actually, lots of people do this design – but both of the above can again be fitted with 1Mb of chip RAM/1Mb of Fast for slightly more cost than the Virgo.

TRAPDOOR >1.5MB – 6.5MB

BEST BUY – ICD ADRAM



The American ICD design offers 1Mb chip RAM potential, plus it can be expanded up to 6.5Mb. Very reliable, and the necessary command is fairly easy to include in your startup-sequences.

Alternatives: None recommended.

Examples of programs which work better

ANIMATING

Programs which can join together lots of still pictures to form animations (like the excellent *Deluxe Paint III* and *IV* programs from Electronic Arts) benefit enormously from having lots of memory available. The more memory, the bigger the animation can be .

It's that simple. Just one thing to bear in mind though – if you make your animations too long, they won't fit on a single floppy disk! You can always split them down into manageable chunks though.

SOUND SAMPLING

The quite excellent *AudioMaster 2* or *3* can sample sounds into any part of available memory. Think of that! Being able to store 9Mb samples recorded at a high sample rate to give minutes of quality sound.

Of course, you can't save such a big sample to a floppy, although you could split it up into smaller pieces first. The real advantage of having lots of memory and the *AudioMaster* sampling software is that it's less 'hit and miss'. One of the bug bears of sampling is that you often just miss the bit you want from a song. Or perhaps you want a short sample from the beginning, and one from the end. If you can fit the whole of the original sound in memory, you spend more time editing and less time fiddling about with the CD player controls.

WORD PROCESSING

A few word processors can make the most of extra memory. Typically, you'll want to include pictures with your documents. But what if you want to write a book? Practically ALL word processors let you use extra memory to write bigger documents.

If you want to include lots of graphics, then that will take up more memory. *Pen Pal*, *Excellence!* and *Wordworth* all benefit greatly from having more available memory – documents can be much bigger, with more pictures on more pages.

Another task that word processors use extra memory for is for multiple document editing. The above three, plus *ProWrite* and *Protext*, can all open multiple documents, letting you flick between several documents at once. If you have more memory, you can have more documents open at once.

DIGITISING

(Digiview Gold, Vidi Amiga, DCTV, HAM-E)

Practically all video digitisers in use today make use of extra memory, but the way in which they use it differs from system to system. To make the best use of DigiView Gold from Newtek, around 2Mb is desirable, to let you change the graphics mode you are digitising in without quitting the program.

Rombo's Vidi Amiga doesn't use extra memory to get better quality images, but does let you grab frames a series of black-and-white frames. The more memory you have, the bigger the animation can be .

HAM-E really needs extra memory in order to operate. Even on a machine with 1Mb chip RAM and 5Mb of fast RAM, very large images using lots of colours (HAM-E can give 256,000) colours on screen can crash the computer.

HAM-E's rival, DCTV, uses 5Mb of memory (only 0.5MB needs to be chip memory). However, this is assuming that all of the DCTV programs (including the paint and image processor) are loaded at the same time. This is a very convenient way to digitise (you can something similar by multitasking DigiView and D Paint). But you don't need 5Mb to use the system – just 1Mb.

PROGRAMMING

Two programming systems can use extra memory really well. The first is *Devpac 2* or *3* (reviewed on P125). This machine code assembler, text editor and debugger is excellent when used with more than 1Mb, because you can have your source code, object code, text editor, assembler and debugger all in memory at the same time.

The main advantage is that you can work with much larger machine code programs, dealing with a whole project rather than lots of little bits of it. And you can test the code just after you've compiled it, with the debugger. A very fast system indeed for

EXTERNAL – TOTAL 1MB TO 9MB

BEST BUY: SUPRARAM 500RX



Excellent slimline design which can take 256K X4 chips for 0.5-2MB expansion, or 1Mb X 4 chips for 2-8MB of memory. Through port connector for other peripherals, plus optional power supply to keep running.



Alternatives: Ashcom AX508 or Cortex. The Ashcom is similar to SupraRAM, but has no switch or power supply facility. Only available in 1Mb X 4 version to give 2-8MB of RAM. The Cortex has a power supply as standard, excellent manufacture, but no on/off switch. Most reliable but not slimline at all, due to it using SIMMs.

CHIP AND FAST

What is the difference between chip and fast memory? In case you didn't know, chip memory is accessible by the custom chips (Agnus animation, Paula sound and Denise video) and also by the decision making processor – the 68000. Fast memory can only be used by the processor for programs; displayed graphics and sound being played cannot go there, although the processor can store and retrieve such data between fast memory and chip memory.

Upgrading chip memory is usually more expensive compared to getting more fast memory. The best all-in-one solution to take any old Amiga up to the full 2Mb potential is available from Aquarian PD (0914 357 2424). The Mega Chip 2000 costs about £175, but you must appreciate that the price includes both the 2Mb of memory and the 8372B version of the Agnus chip, normally found only in A3000s (the 8375 used in the A500 Plus is not available as a spare yet). You just whip out your old Agnus chip and plug the board into the socket.

An old A500 can have its chip memory upgraded to 1Mb as per the instructions in the 'Down to Business' article (Page 212 of ***Amiga Format*** Issue 31). For either the ancient A1000 or the original revision A of the A2000 (both out of production for years) the only solution is a complete circuit board replacement, as the Agnus chip fitted in these machines is a different shape to the current standard.

PAT YOUR HEAD, RUB YOUR STOMACH

Multitasking is a buzz-word associated with Amigas. It means that the computer can run more than one program at once (something that's very difficult to do with other computers). Now, it may not seem very useful but there are times when it's an absolute lifesaver...

Imagine that you're writing a book using a word processor. You've just finished the last line, added a few comments and try to save it to disk. Shock horror, the disk is full! You have no blank disks ready to hand. What do you do?

If the word processor can delete files on a disk, then it's easy – however, not all of them do this. What you could do is flip back to the Workbench by pressing Alt-V, banging a disk in any available disk drive, clicking on it, selecting Initialise... Voilá, one blank disk ready to be saved on.

This is just one example. A much better one is when you have a program that takes ages to run (like *Vista* on this month's issue). If you had enough memory, you could start *Vista* rendering a picture, then click back to the Workbench to load other programs and continue using your machine for things like word processing or *Deluxe Painting*. Sadly, very few games multitask as they grab all the computer's attention to get the best speed. Who said the Amiga was just a games machine?

INCOMPATIBILITY SOLUTION

No matter which RAM expansion you get, somewhere along the line you may find a program (usually a utility or game) that doesn't like the memory configuration you've got. Such problems are always solvable – you can literally get anything to work. But the cost, time and expertise means that most people don't bother.

Fair enough. If you find such a problem, working a way around it will nearly always require some specialist PD utilities. I don't think anyone has ever done a disk which just has utilities to solve RAM incompatibility problems – but the solutions are there, scattered in an ever widening ocean of Public Domain programs.

with more memory

program development. The other programming language which works better with more memory is AMOS. This version of BASIC lets you store more than one BASIC program at a time – so called accessory programs. So you can put the current version away, make a change, test it, and see if you made the right change.

Then when you're happy, you can save the resulting program. Alternatively, if you've introduced more bugs than there were to start with, you can revert to the older version. There are loads more uses for accessory programs; keeping libraries of subroutines available; having different programs handy for different purposes, and so on.

3D MODELLING

Practically all the 3D ray-tracing packages (*Imagine*, *Sculpt*, *Real 3D* and so on) make use of extra memory. These programs let you draw shapes and objects in three dimensions, by indicating the points between edges (not quite right for *Real 3D* but that's another story).

The more memory you have, the more points you can have for your objects. The more points an object has, the more organic and curved it looks, rather than straight edged and artificial. Of course, having more memory means that you can have more objects too.

3D ray-tracing takes hours on a standard Amiga. Even with an accelerated machine it takes many minutes, so most people opt for an accelerator card rather than just a memory expansion.

DTP

Everything said for word processors applies to desktop publishing as well. Except that true DTP can cope with things like proportional clip art from *ProDraw* or *Draw4D*, Agfa-Compugraphic fonts, even 24-bit true colour images.

Using all these features makes DTP one of the classic areas for RAM expansion, just behind animation. Although you can design a couple of very simple pages with *ProPage* or *PageStream* on a 1Mb, for really complex and sophisticated DTP 2-3Mb is a minimum (more if you want to multitask).

DATABASES

This is an odd category, because there are two sorts of database. A database is a collection of records grouped on a subject – let's say it's a book collection. Each record would have the author, name of the book, price, number of pages, and any other manner of information common to all.

Some databases store all information on a disk, just recalling individual records as and when they are called for. This sort of database doesn't benefit much from extra memory.

The other (far more common on the Amiga) type of database is one which keeps the database in memory. *ProData*, the *Superbase* series and InfoFile all fit into this category. Naturally, the more memory you have, the more records you can store and each record can be more detailed.

SPREADSHEETS

A spreadsheet is best thought of as a giant mathematical... Don't run away! Solutions, that's what spreadsheets give. Spreadsheets look like giant multiplication tables, with columns running across the screen, and rows going down. A spreadsheet can be much bigger than the screen – you usually scroll around them using the cursor keys.

What are they for then? Suppose you had a really complex problem to solve, like working out what ingredients a restaurant required for a normal week's business. You could just estimate, but a spreadsheet offers a better way.

If certain cells on the spreadsheet determine all the courses served by a restaurant, and how much of each ingredient they use, then you can get the spreadsheet to calculate the total ingredients needed for a given range of courses. Change one course, and the whole equation changes; you get a different answer.

Spreadsheets are usually totally memory based. The upshot of this is that the more memory you have, the bigger the spreadsheet you can have.

A500 Plus

TRAPDOOR 512K – 1.5MB TOTAL (CHIP RAM).

Best Buy: Ashcom board as for the A500. However, if you get that or a similar board and it has a real time clock, you had better disable the clock as having two clocks can occasionally crash the machine.

Alternatives: the WTS and Virgo boards.

TRAPDOOR 1MB – 2MB TOTAL (CHIP RAM). TYPICALLY THE A501+.

BEST BUY: THE PHOENIX BOARD

This board, distributed by FCC, is functionally exactly the same as the A501+, but is smaller and costs a lot less. Why doesn't this or any similar design have a switch like the old 0.5MB boards?

Alternatives: I would expect most memory board manufacturers to start making these boards if they haven't already done so. Check this issue of ***Amiga Format*** for the latest prices

EXTERNAL – TOTAL 1MB TO 9MB

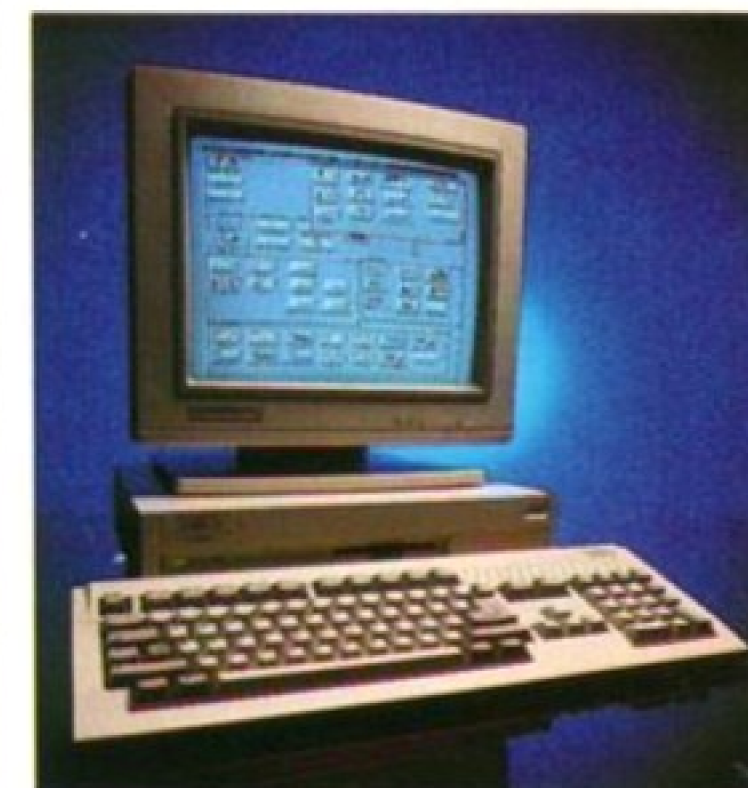
Any of the A500 externals



A500 Plus internal RAM expansions are becoming quite widespread – the Phoenix here is the first to arrive.

A3000 up.

INTERNAL CHIP EXPANSION



Just buy the chips and get them fitted (don't try doing it yourself – it's very difficult). No expansion card required.

SWITCH ON AND GO

'Autoconfig' is the trademark Commodore gave to a good system. The idea is this: every time you plug something directly into an Amiga 'Zorro' connector, the Amiga recognises it automatically. A Zorro connector, by the way is the left-hand connector on an A500, or the internal sockets on an A1500/A2000 or A3000.

The upshot of this techie fact is that most memory expansions just plug in and go. Sometimes there's an on/off switch on A500 versions, so that you can stop a given expansion from being recognised. But on the whole Autoconfig was well thought out, with the minimum fuss needed to connect peripherals.

The exception to this general rule is the oversize trapdoor expansions for the A500 (soon the A500 Plus too). These give substantial (from 1-6.5Mb) increases in memory, but memory over about 1.5Mb is not automatically recognised by the Amiga. You have to insert a line into the startup-sequence of your Workbench disks, to patch the board into the Amiga system.

RAD: VERSUS HARD DRIVES

RAD: is one of the best uses of a large (1Mb or larger) RAM expansion. RAD:'s proper name is the Recoverable RAM Disk. Essentially, it lets you turn part of your memory into a floppy disk. If you load Workbench into RAD:, every time you reset the machine, it will reboot Workbench from memory unless a floppy disk is placed in the internal drive.

RAD: is without doubt the fastest way of using Workbench – it's even faster than a hard drive (not surprising, because there are moving parts in a hard drive). However, before you think RAD: is the best thing since sliced silicon, there are snags.

The first is that you still have to load all programs and data from floppy. Although rebooting RAD gives you a quicker Workbench, it's still slow at loading programs in. The other problem is that RAD: occasionally gets Read/Write errors, just like a floppy disk. Exactly why this happens is unknown, although the likelihood is that some programs can accidentally corrupt the memory used by RAD:.

All the same, if you can't afford a hard disk and need a faster Workbench, RAD: is a viable alternative. The actual system is built into the Amiga already. Ready made RAD: disks are available throughout the Public Domain – Quickbench being but one of many. Just boot up with it when you start your work, and Workbench will load in seconds afterwards, just by reseting your Amiga.

The price of computer memory is not fixed; it goes up and down over time. Such fluctuations affect the computer scene enormously – if a computer has lots of RAM, and lots of RAM costs more money, then that computer series will suffer a setback. Over the past several years, the price of RAM (and semiconductors – chips in general) has dropped. Although the price of a chip is high when it is introduced, mass manufacture helps bring the price down.

From the present perspective, it seems that this spiral is not going to slow down, trade wars and similar factors apart. So say you bought a 2Mb RAM expansion which you could stick another 6Mb into. Over the years you could expand it for progressibly less money. An A500 512K expansion five years ago cost £150 – today the same board is only £50. That's the official Commodore A501; there are some boards which do exactly the same job for as little as £19.95.

Another important fact to mention is that more memory is being squeezed into the same space all the time. 8Mb RAM chips for portable computers are tiny, even for RAM chips, and eight of them would take an Amiga up to its full capacity – the RAM expansion would be about the same size as a matchbox! (It would be prohibitively expensive too.)

No common computer can match the Amiga in terms of RAM expansion. An A500 or A1500/A2000 can be expanded to 9Mb; an A500 Plus can go up 10 Mb; and any Amiga with an accelerator can go even higher (13 Mb and up). The A3000 is even better; 16 Mb is a conservative estimate of its RAM potential.

This is an important statistic; as computer programs become ever more complex, they grow longer. A common microcomputer of 10 years ago was considered adequate at 16K; today 1MB is seen as a nice canvas to work on (remember the blank paper?).

So, if you think that Amiga programs are good today, remember that tomorrow's will be better but bigger. It's going to become cheaper to expand your machine, and programmers can add lots of graphics and sound to the same old boring shoot-em-up games.

The A500 Plus marked an important step in establishing the Amiga's domination in the arena of computer memory stakes. The original A1000 was 256K, expandable to 512K internally; the A500 was 512K, officially expandable to 1Mb internally (unofficially a lot more via large (1MB-6.5MB trapdoor expansions); and the A500 Plus has 1Mb, expandable to 2Mb internally.

Internal memory is very important; a programmer can write a program confident that the user has a set amount of memory. Nowadays, 1Mb users are the biggest category; do be aware of this as programs which run in 512K of memory are going to decline.

In years to come, it is probable that programs will commonly need more memory as more and more people upgrade their machines. However, it will be quite some time before the majority of people have more than 1MB.

Understand that different types of memory expansion use different kinds of chip technology, and in most cases these are not interchangeable. The mainstay of the Amiga scene up to about two years ago was the 256K X 1. Although cheap, this type of chip is small in capacity – you needed 16 of them to get just 512K (0.5Mb).

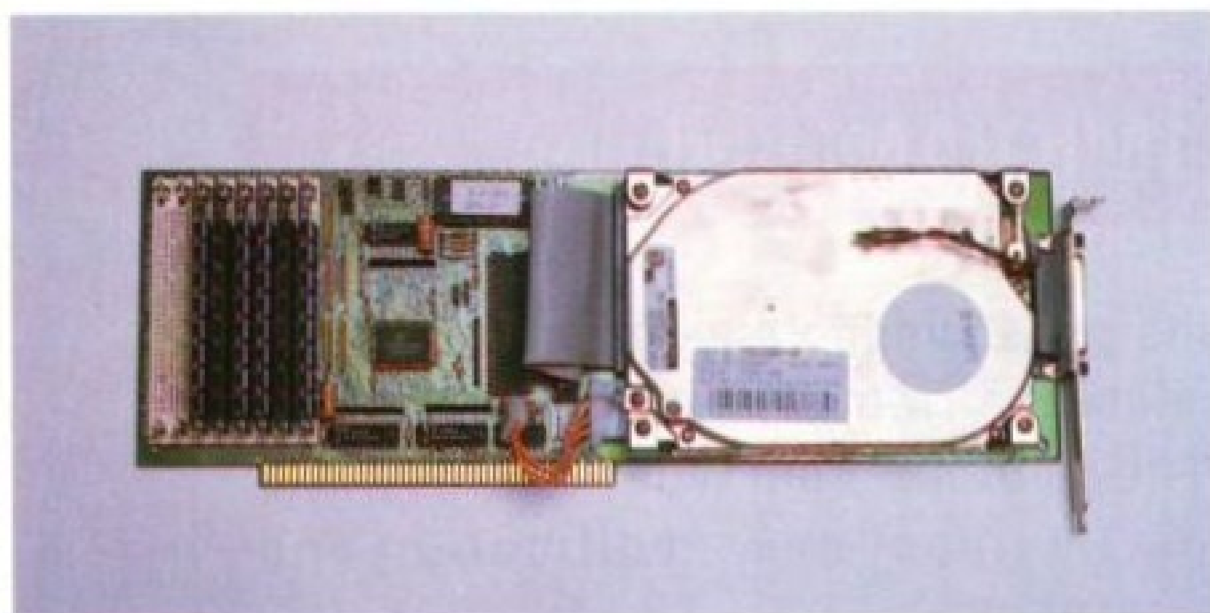
These days the 256K X 4 chips are becoming more standard. These chips are much bigger in capacity, and so you only need four such chips to give 512K. Such chips are used on: the A590 hard drive; the SupraRAM 2000 for the A1500/A2000; and the myriad 512K expansions for the A500 and the A500 Plus.

Now coming into full production are the

A1500/A2000 and Plus versions

2-8MB CARD (INTERNAL)

BEST BUY: GVP SERIES II HARD DRIVE



If you need a memory expansion, it makes a lot of sense to get a hard drive with a memory expansion instead. You can just buy a GVP memory board (it's called the HC8) but this is the best all-round deal you can get. Uses SIMMs, cannot be disconnected.

Alternatives: the Nexus series are very similar to GVP products. If you just want a RAM board, there is the ICD2091 or the SupraRAM 2000 – both of these units use 256K x 4 chips, so you need lots and lots of chips to get the full 8Mb.

1Mb x 4 types (often just called the 4Mb). These can store 512K of memory on a single chip. Although they are uncommon (they are a different shape to other chips, called a ZIP) and still expensive, they are popular for larger memory expansions (Ashcom AX508 and the SupraRAM 500RX again). The important factor is the less chips you have, the more reliable the board, because there is less to go wrong.

The final kind of RAM is SIMM (Single Inline Memory Modules). These are small circuit cards with chips on, a little bigger than a stick of chewing gum yet able to store 1Mb. Rather than having pins like normal chips, they just snap into place. SIMM's are the most reliable and easiest to fit, though a bit more expensive unless you buy lots at once.

EXPENSIVE EXPANSIONS

There is yet another way to increase the memory on your Amiga, and that's to fit an accelerator card. An accelerator is essentially a card with a faster decision making chip, or 'Central Processing Unit'. The standard CPU in all Amigas except the A3000 is the Motorola 68000.

Such standard Amigas can be expanded to around 9Mb (8MB fast, plus 1Mb chip memory – 2Mb chip memory in the case of the A500 Plus). However, by putting a later version of the Motorola 68XXX series into your Amiga (such as the 68020, 68030 or 68040) vastly more can be connected.

The amount of memory that can be added onto an accelerator card, for use with such CPU chips varies from one manufacturer to another. At least 1MB is included with such cards, with a maximum of between 4MB (in the case of Solid State Leisure's A5000) and 32MB (certain GVP accelerator cards for the A1500/A2000).

This memory can be used with the standard memory of an Amiga quite happily, so even a standard A500 could have about a dozen MBs available for you to use. This accelerator memory ("32 bit memory") is much faster than the standard stuff though.

The bad news is that accelerator prices are still costly. £199 for a 1MB A5000 is the absolute bottom line. But when you consider that such a board four years ago would cost more than double that, you can see that accelerators are coming down in price, just as RAM chips do.

How much should I get?

This section is designed to give a rough idea of just what you can do with any given amount of memory. The amounts given are the total memory, so don't think that you need a 2Mb RAM expansion to use RAD: when a 1Mb plus the internal memory will suffice. The reason why very large expansions are lumped under 'Vast' is that most expansions go straight from 4Mb to 8Mb capacity – there is rarely an in between stage.

Also note that the percentage figures are approximate. The percentage for games varies because quite a sizeable amount of software is limited to 512K (that's why there's a switch on most 512K RAM boards); b) because some software needs 1MB and c) there is a further category which are limited to 1Mb, and will not work on larger memory systems.

A lot of PD needs 1Mb or more of memory. The amount of PD software which needs just 512K is very small indeed; practically all PD works with large memory systems. The only PD which needs very large amounts of memory (2MB-6Mb) is of the graphics demo variety – generally stuff by Eric Schwartz or Tobias Richter. Serious software is clearly the most compatible sort with large memory Amigas.

512K.

70 per cent of games work. 60 per cent of PD works. Adding extra drives is prohibitive. Only perhaps 25 per cent of serious software works. Perhaps 256K can be used for multitasking. All these figures are going to go down.

1MB.

98 per cent of games and 94 per cent of PD work. 90 per cent of serious software works. Around 700K is available for multitasking. Disk drives need to occasionally be disconnected to free memory. However, few programs will multitask correctly unless they are very short. Many programs use all of 1Mb.

2MB.

93 per cent of games and 96 per cent PD work properly. 95 per cent of serious software works fine. Around 1.7Mb is available for multitasking. Disk drives need never be disconnected unless a program is incompatible (rare). Hard drives become quite viable. Two or three good sized programs will multitask. RAD becomes a cheap alternative to a hard drive.

3MB

93 per cent of games and 96 per cent of PD work fine. 98 per cent serious OK. Around 2.7Mb is used for multitasking (few programs actually need 3Mb for just themselves). Disk drives as above. Hard drives do not overload the system at all. Usually fitted in conjunction with a hard drive, although RAD is still acceptable. Workbench becomes a dream.

4MB.

93 per cent of games and 97 per cent of PD. 99 per cent of serious software. Around 4.7Mb is available for multitasking. This is working at near workstation levels, with many different programs running simultaneously. All disks as above (although with buffering the Amiga side hard disks can be slightly optimised again). RAD starts consuming huge amounts of memory compared to a hard drive.

VAST (LARGER THAN 4MB).

93 per cent of games and 99 per cent of PD work. Up to 8.5Mb (9.5Mb for an A500 Plus) can be used for multitasking – as a lot of serious software interacts through ARexx, the computer can be setup to process information continually without human observation. 3D rendering systems start producing acceptable, organic pictures as the amount of point data reaches something close to real world mechanics. A hard drive is highly desirable, because it will take about five minutes to load all 8Mb of programs from floppy alone.

ACCELERATOR WITH RAM

We're talking about an accelerator with a 68020, 68030 or 68040 here. Perhaps only 70 per cent of games and PD work. Many of the shortcut programming tricks used with the standard 68000 don't work with accelerators. A small amount of serious software doesn't work either - but 97 per cent does. The programs that do work with accelerators run like the wind.

The true advantage of the accelerator is the speed gain. All flight simulations and similar games works with these products, and the difference in smoothness, playability and realism is excellent. Workbench moves like lightning – the 'Zzz' icon becomes a rare occurrence. The amount of RAM you get with the accelerator determines what software you can use. Get the fastest with the most memory, and you'll be using an Amiga that scorches your desktop. Pricey, but the best way to get more memory.

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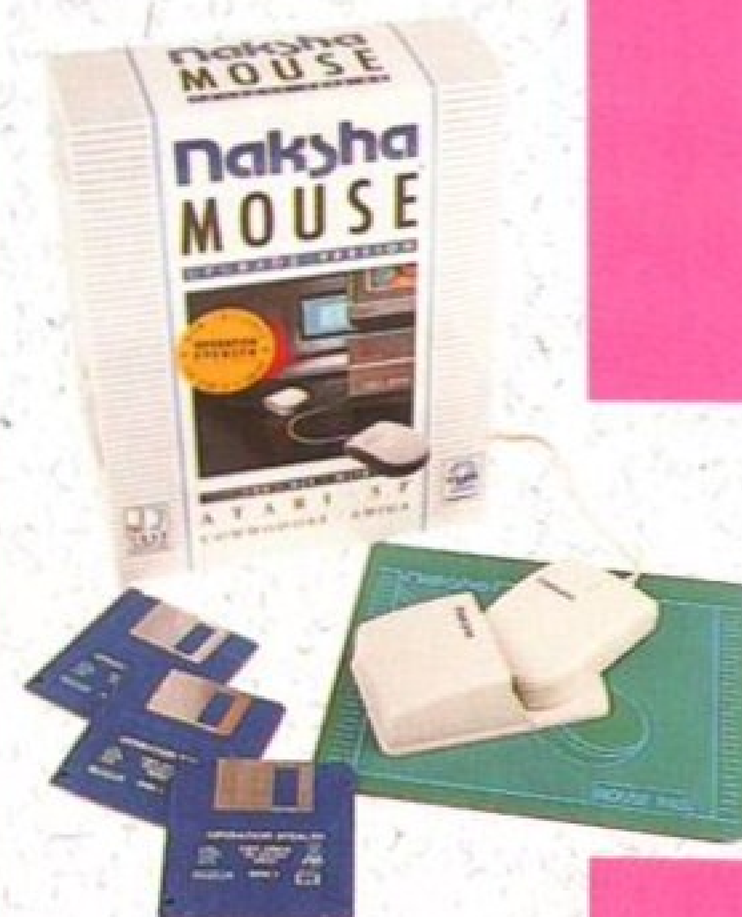
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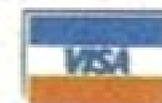
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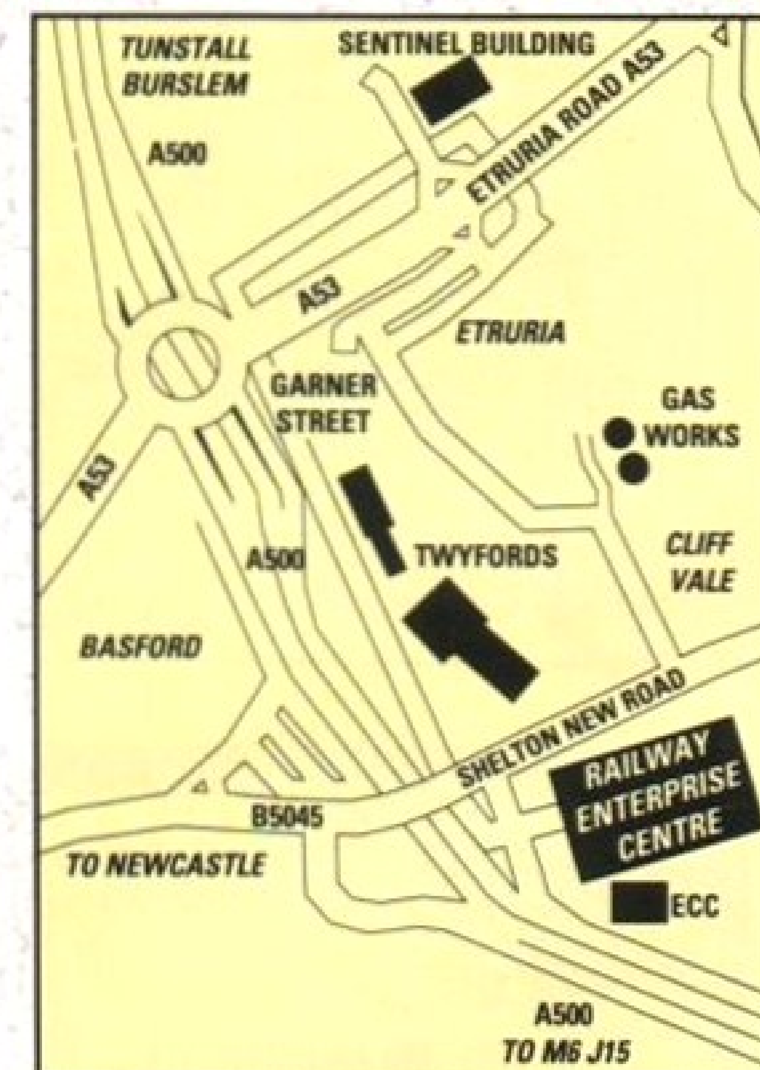


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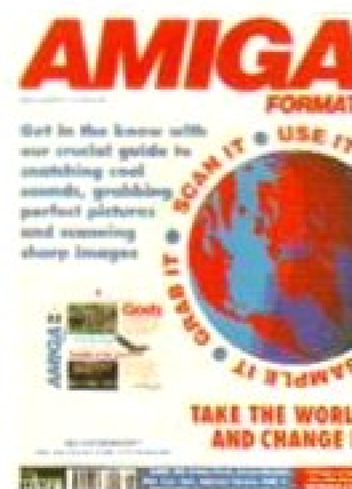
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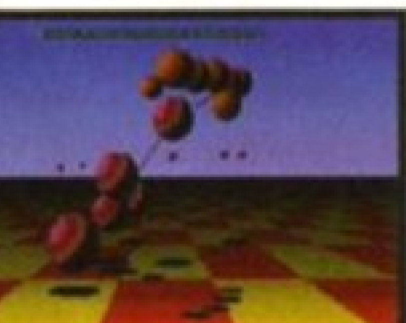


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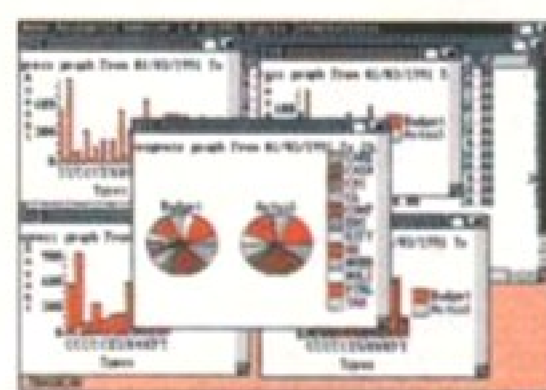
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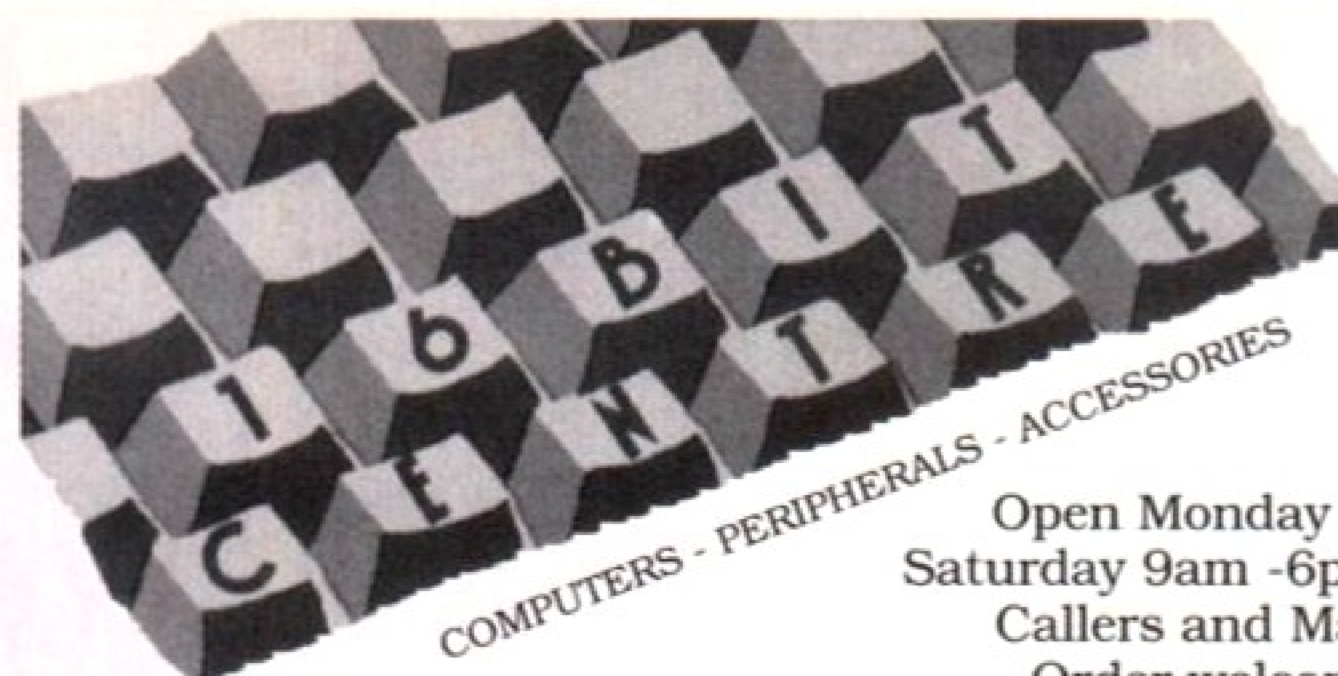
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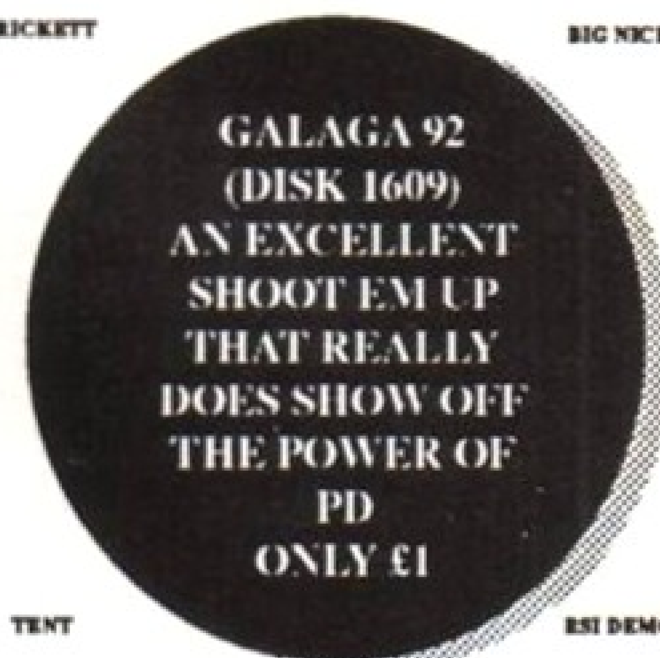
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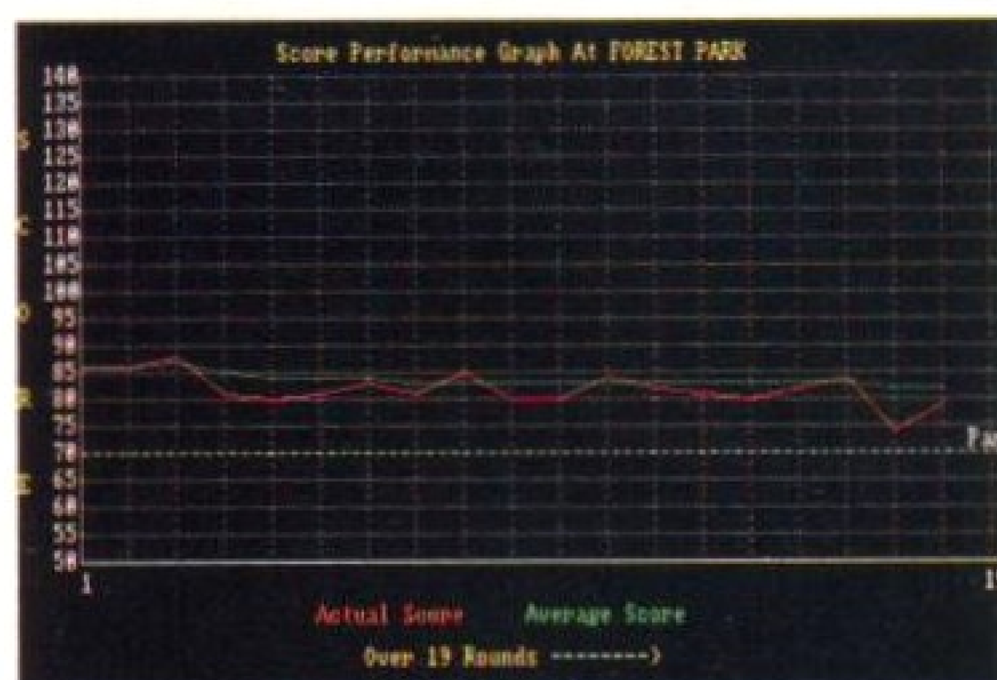
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PD Update

The Public Domain is the biggest source of programs, games and serious stuff, that you can easily get your hands on. Find out what's worth obtaining in **Pat McDonald's** company.

GOLF SCORES V1.82

NBS U298



It's much easier to see how you are doing from a chart, rather than a list of numbers. *Golf Scores* just got better!

Anyone out there actually using this program to keep track of your golfing statistics? There must be, because the programmer has now added a couple of features demanded by the users of his program.

Avid golf fans need to record the scores of a round of a golf, to analyse the performance on a given course, and to see which type of holes need the most practice. Using this sort of program can help to reveal your weaknesses, which with hard work can be built into strengths instead.

The couple of enhancements are that you can print out statistics (best round, average score and handicap) and you can also get some rather nice graphs and charts to show this information graphically too. The program is made more attractive as a result. The bad news is that you can't load your old files into this new version – it simply won't work.

TOTAL WAR

NBS G253



***Total War* looks exactly the same as *Risk* – the good news is that it plays the same too!.**

This is one of those great games. The board-game version (*Risk*) will be familiar to many readers, but the basic idea is this. The playing area is the world, about the time of the Napoleonic Wars. Up to six people can play at once. The game starts with the planet being randomly partitioned, with armies of the occupying player being put on them.

The object of the game is to either conquer a certain number of countries (playing for missions) or the whole world. You get a certain number of reinforcements each turn (more if you own a whole continent or two). You can gain extra armies by playing cards – when you conquer one country, you get a card. Trade in three cards for more armies – the number you get depends on the combination.

This version is a straight port over of the board-game, and the computer will play if less than six people are around. It's quite easy to work out how to play (the mouse is used almost exclusively). Winning is more elusive – you can be on top of the world one minute, only to be vanquished the next.

The game was written with AMOS, by Paulo Laureano. Graphics by Waddingtons (competently copied by Francisco Cordeiro). If you liked the board-game, you will love this – I do! By far the best PD version of *Risk* to date.

TBAG 63

AMIGANUTS

The Tampa Bay Amiga Group manages to keep rolling out the compilation disks, but this one has an especially useful set of programs. The most significant of these is the latest update of *NewZap*, a file editor beloved of experienced Amiga users the world over. This version has been considerably tarted up, but remains much the same in use. Dallas J Hodgson has been hard at work.

NewZap can edit any files, whether they contain binary, text, anything at all. You can view the files by Ascii (text), hexadecimal or decimal numbers, and edit them. This is a fiddly and indepth procedure, but with experience you can alter files to work better with your system. *NewZap 3.3* cannot, however, make files any bigger than they really are.

ADAM could well be of use to CDTV users and animators. The *Automated DCTV Animation Maker* can import sets of 24 bit 'True Colour' pictures from *Imagine*, *Animation Journeyman*, *Lightwave* (the rendering program on Newtek's Video Toaster card) or *VistaPro*, then convert them and join them into one DCTV animation file. I am not altogether sure whether it works on PAL sized images, but I believe it does. Needless to say, but you'll need quite a bit of memory to run this program.

BootX V3.72 (Peter Steur) has been mentioned on these pages before, but it's such a useful program for all Amiga owners that I had better repeat myself. BootX can record custom boot blocks (usually found on games and Public Domain disks, but occasionally on serious software too) and store sets of them onto

Continued on Page 172

OBLITERATION / MAD BOMBER II

NBS L509

Take *Turrican*, throw in a bit of *Oops Up*, and what have you got? Obliteration, that's what. You control a mad test pilot who can run, jump and blast things in eight different directions. The plot is that you're testing out an asteroid simulator.

What it comes down to is; you shoot the asteroids on each level, which spawn smaller asteroids, which you shoot, which spawns smaller asteroids, which you shoot, and the level is completed. Yep, sure is a lot of shooting to be done.

Obliteration is the best blast-em-up I've seen – it's not strictly speaking PD, but Licenseware, which means you can only buy it from NBS, Blitterchips, Vally PD or Start. Although it's only got 20 levels, I think that with more, and more things to shoot, it could have been a decent commercial release.

Bundled on the disk is another game, called *Mad Bomber II*. You don't shoot anything in this – a Mad Bomber moves along the top of the screen, dropping bombs everywhere. You have to collect the bombs in a small barrel, which you move with the joystick. Miss one bomb and you're history. Not as fun as *Obliteration*, but much tougher.



Dancing around in a hail of bullets is just fantastic! *Obliteration* is furiously fast and very satisfying, but not as friendly as dear old *Pang*.



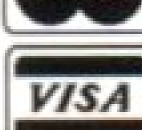
Bomb disposal expert has never been high in my employment list, and after playing this game you'll probably think the same.



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VARIOUS UTILITIES

❑x **V016 FISH TANK SIMULATOR** A program that simulates an aquarium. Visually pleasing.
❑x **V013 PLAY & READ (2)** A collection of education programs for the under 7 year old's.
❑x **V028 SPELLCHECKER** Current glossary contains over 9,000 words. You can add more words as you go alone.
❑x **V029 HOUSE HOLD INVENTORY** Means of maintaining all your House hold possessions.
❑x **V041 DPAINT ART** Conatins loads of pictures for you to mess around with. Loads into your Dpaint.
❑x **V048 TV & VIDEO GRAPHICS (8)** Packed with background screens for your video productions, Different types of graphic styles, **Peel** takes an IFF Picture and peels it down the screen, & more.
❑ **V085 - RED SECTOR DEMO CREATOR :** The Main program used to create demos. Required if you wish to run any of the programs under. Excellent program
❑x **V086 VIDEO PRODUCTION (2)** Both disks are Packed with video & genlock utilities.
❑x **V109 PRINT STUDIO** Excellent for printing pictures or text. An excellent program for all printer owners.
❑x **V191 MASTER VIRUS KILLER** Virus Checker & Killer. With Excellent options. Includes search disk.
❑ **V193 THE EMULATORS** Covers Various **(2)** Formats which includes **CPM, IBM-PC & ST** IBM & ST Programs requires two disk drives.
❑x **V194 M.R.BACKUP HD** An excellent Hard disk back up program. Backs up all or any part of the drive.
❑x **V195 GRAPHIC CHANGE** Exchange graphics Between Atari St/PC Graphics to the Amiga.
❑x **V215 DISKMASTER V3.2** Copies files from one disk to another. **DISKSALV** Corrects & repairs.
❑ **V261 TEXTPLUS VERSION 3.0** This disk is not just an update butcompletly New Word processor.
❑x **V262 DUPLICATION & BACKUP:** Super Duper,Turbo copy, Sanity copy & PCopy. Four new copiers to backup your originals for save keeping.
❑x **V277 FORTRAN -77** V1.3c Compiler, linker & run time support library. F470
❑x **V279 CROSSWORD CREATOR** A program that creates crosswords. UPDATED VERSION.
❑x **V284 MCAD PROGRAM** The Object Drawing Program for the Amiga.ie CAD
❑x **V285 EDUCATIONAL:TYPING TUTOR** A Simple tutor which measures speed.
❑x **V291 POSTSCRIPT INTERPRESTER V1.5** An excellent Post script Interpreter for the Amiga
❑x **V298 NORTH C V1.3 (2)** Unpacked Version of the best c programming program.
❑x **V301 EYE OF THE BEHOLDER HINT BOOK** Inc Introduction, Background, Maps, Strategy & Solution.
❑x **V304 CHAOS STRIKES BACK HINT BOOK** Inc Introduction, Background, Maps, Strategy & Solution.
❑ **V306 A-GENE V3.125** Lastest version of the Family Tree program. reviewed in CU Amiga.
❑x **V307 VIDEO TAPE DATABASE PRGRAM:** Catalogue all your video tapes on a database.
❑x **V311 JACK NICKIUS COURSE DISKS (5)** Various New courses for the Golf Game.
❑x **V323 ANALTICALC SPREAD SHEET (2)** At last a new version that works. Excellent disk.
❑ **V327 SOUND TRACKER CONVERTER** Converts music modules into executable files.
❑ **V330 RED SECTOR EXTRAS DISK 1** On this disk are : 32 point Fonts, 16 Point fonts, vector stats, Star fields & music Space Journey - Lorna. By ! deadzone Troopers.
❑ **V331 RED SECTOR EXTRAS DISK 2** On this disk are Big logos, litle Logos, Vector Stars, Starfields, Bob Anims, Vector Objects, Vector Ball Objects n & Point Fonts,
❑x **V332 AMIGA PUNT PROGRAM** Horse racing prediction program for the amiga.
❑x **V333 KING JAMES VERSION OF THE BIBLE** Packed on four amiga disks **(4)**
❑ **V338 TRANSFORMER V3.3** This is the Latest version of the IBM Emulator disk.
❑x **V339 SPECTRUM EMULATOR DATA DISK 1**: Adventure Classics needs v216 or V443
❑ **V340 TSB VECTOR DESIGNER** The Special Bothers presnets The TSB Vector designer V1.1, this program will create filled vector objects, line vectors & bob Coords tables.
❑x **V341 CLIP ART COLLECTION 2:** Eight more disks fully packed with excellent clip art. **(8)**
❑x **V349 SID (V1.06)** Replaces the CLI command line & makes life every easy. Recommended for all
❑x **V350 BUSINESS CARD MAKER** Design your own Business cards on the Amiga
❑x **V354 PDS UTLITIES No 13 Free Copy**, Removes protected games copy protection so that the user can install them on his/her hard disk. **DCat**, Can create your own disk catalogue. **Scenery**, Creates some excellent fractal based land scapes. **Nuke**.
❑x **V358 GENESIS LANDSCAPE** Sculpt or mould any landscape fractal. various types (FF501)
❑x **V361 PDS UTIL'S:14** Music based collection this time, The latest mod convert program, The New **Noise Player** program, The Latest **Multi Player** program, which will play various modules not just one type. Some **Modules** for most music programs, & **New instruments.**
❑ **V365 - RED SECTOR MODULES (MUSIC) :** Various excellent music modules for use with the demo maker (all by red sector). modules include Laser Intro, Loading, louzy House 2 & More.
❑x **V366 600 BUSINESS LETTERS** There are over 600 Standard business letters on this disk. Can be used as they are or insert some parts into your own letters/text.
❑ **V374 RED SECTOR BOBS EDITOR** Simular to the vector editor ias an idea. It will easyly create Bob routines for the Red Sector Demo Maker Includes various Bobs to help you start.
❑x **V375 ARNIE SAMPLES** Extracts from the films terminator, Predator & The Running Man. **(8)**
❑x **V390 DESK TOP PUBLISHING PROGRAM** The first amiga PD Desk Top Publishing program. Includes various extra features over the old Word processor, Test Editor, Graphics editor & loads more.
❑x **V392 AMICASH** The best bankin program that i have ever used on the amiga. easy controls.
❑x **V393 PDS UTL No 15: Boot Games**, The idea is to install one of two games onto your disks bootblocks, Brackout and Breaker, very simple to use. **BootGen**, Another booyt block program. **BootPic**, This program will install any IFF picture onto your disks bootblock, **Trainer Maker.**
❑x **V394 CHEMESTETIC** is a program that draws molecules using the calotte model. Exellent effects
❑ **V395 UEDIT WORD PROCESSOR V2.6h** This is a shareware word processor editor with various learn modes, a command language, menu customiza-tion, hypertext, on line help, a teach mode, split windows, copy & paste, undo, features.
❑x **V396 PDS UTL No 16: Dataeasy**. Excellent database program. Nice menu driven system. **LandScape**, based around a landscape drawing
❑x **V397 MANDELBROT ADVENTURE KIT** a nicely done mandelbrot generator with full source code.
❑x **V399 PDS UTIL'S No 17 Stitchery** is a patten program & **sMovie** a video production scroller.
❑x **V400 RAY TRACER CONSTRUCTION KIT** A Ray tracer for the amiga computer. Load Workbench first
❑x **V401 WINDOWBENCH V1.0 (2)** This is an excellent Workbench replace and is styled in Amiga Workbench II form, Recomended.

❑x **V403 AMOS UPDATE V1.32** This is the latest update for the Amos Programmer.
❑x **V410 PDS UTIL'S No 1: PRINTING UTILITIES** Various utilities for any printer user, theres some excellent programs here like, **PPType**, PPShow, ABFD, View, **Tiny Print**, **FastJet**. A program for Deskjet 500 users you want to use the resolution enhanced graphic set. **GWPrint II .**
❑x **V411 NCOMM V1.921** The latest version of that excellent Modem program. Best Modem program.
❑x **V413 WORKBENCH 2 & WORK STATION** This is not just another workbench clone. It's a collection of utilities with the Workbench theme. **(2)**
❑x **V415 VIDEO SCREENS:1** Another disk packed with excellent back ground pictures for video production work or load them into Dpaint.
❑x **V417 SUPERBENCH & EXTRAS** An excellent repl-acement disk with more utilities than the original WB **(2)**
❑ **V420 CURSOR BASIC COMPILER** Compile any Amiga Basic program with this utility disk.
❑x **V423 C: COMMANDS** This disk is filled with utilities which can be used in any Startup-sequence
❑x **V424 PDS UTILITIES No 18** Another collection of utilities by us here, Utilities include, **Antiflicker** program, said to stop the flicker in High Res. **Atari Emulator**, Another program to turn your amiga into an ST. **Smart Icon**, This program will change your workbench & smart up the window system.
❑ **V429 DIGITAL MARKETING DEMO MAKER** A new demo creator and not by Red Sector (2 Disks)
❑x **V431 IMPLODER V4.0** This is the latest version of the best cruncher. Reduces file size for sorage on hard drives our your own collection disks.
❑x **V433 ANIMATION STUDIO** An excellent Animation crestor for you to make your own.
❑x **V438 OPTI UTILITIES V2.0** This disk is packed with some excellent hard disk utilities.
❑x **V439 AMIGA C: MANUAL II** This manual is the complete C: manual for the Amiga & describes open & work with all parts of the C: system. It also contains various examples, some simple & some morecomplex all the way through the disks a tutorial is there to help you out. **(4)**
❑x **V443 SPECTRUM EMULATOR V1.2 By KGB** Various new features but the main updated feature is that it now has sound ability.
❑x **V444 PRINTER DRIVER UPDATE DISK III** Now contains instructionon how to install them. All previous drivers included on this disk. Over 90
❑x **V445 JRCOMM V1.02** This is the latest version of the excellent modem based computer program.
❑x **V455 LAND BUILDER** A fractal generating program to generate landscapes.
❑x **V456 PRINTING UTILITIES No 2: LABELBASE V3.0** An Excellent data base program this is very easy to use. Recomended. Varuious other good utilities.
❑x **V457 PDS UTILITIES19: Flashcopy**, New copier for the amiga. **SYSInfo,** deplays your machines details. **BootX v4.02,** One of the best virus killers.
❑ **V458 NIB COPIER** Another coping program. Please check the copyright of the program that you intend to copy. Very good new version.
❑ **V463 SUPER C COMMANDS** The disk is not as full as some others but comes with full instrustion.
❑x **V468 DIGITAL ADRESS BOOK** Collect & save your address lists on computer, By Mark Jarvis.
❑x **V475 P.SUITE V1.4** A collection of programs called **P.Write**, a simple word processor, **P-Draw, P-Render** and much much more. Excellent disk
❑x **V479 CHESS & CHESS UTILITIES** A collection of chess related Puzzles, Programs & Utilities.
❑x **V480 WHOM II THE NEXT GENERATION** Dr Who fans will love this complete database of information.
❑ **V483 THE RIPPER GUIDE** A collection of help-full utilities for people you rip pictures & sounds.
❑ **V484 ADVETURE SOLUTION (2)** Another good collection of adveture solutions for various games.
❑x **V486 DWB RENDER** Another ray tracing prog
❑ **V488 A-RENDER v3.0** Another Ray tracing prog
❑x **V489 AMIBASE II** This is the latest updated version of the excellent database progam. now includes various excellent new features.
❑x **V490 MESSY SID II** This is the latest version. It will read MS-Dos disks and tranfer any text files to & from the PC disk / Your Amiga. So you can do work on an IBM or an Amiga and swap text between them.
❑x **V491 TEXT ENGINE V2.1** Another excellent word processor program Simple but will do the job
❑x **V492 JAM RIPPER V1.7 & JAM CRACKER V1.0** A music editor & monitor which also contains an excellent music ripper program.
❑x **V493 DESKBENCH V (3)** This is an excellent Workbench replacment with special utilities. (3)
❑x **V497 BEATRIX POTTER CLIP ART** An excellent collection of clip art for any DTP program or Dpaint.
❑ **V498 THIEF SOUND RIPPER V3.0** Finds Sidmon 1, 2 (Midi), JHam cracker, future Composer, Sound monitor, Noise/Protracker, Startrekker, Delta, soundsystem, david Whiaker & Noisepacker.
❑x **V499 STAR CHART V1.2** This is an excellent star plotting program with some intresting features.
❑x **V500 FAULTY TOWERS SAMPLES** With these sames you can create some weard music.
❑x **V501 NEWSFLASH 21** System Info update, mega mon V3.0, IFF Con, Moni, No Directory, Last hope, Imploder V4.0, Deplode. **(2)**
❑ **V503 SOUND & MUSIC BAGS 1/2** These disks are packed with samples, modules & Utilities **(2)**
❑x **V508 SWAG No4: FRACTALS** Mandal blitz, Mand Anim, 2Plot & more. Reviewed in CU Amiga.
❑x **V509 MED V3.2** This is another update to the Ultimate sound music program.
❑x **V510 LITTLEBENCH** This workbench replacement is the first one for the new Amiga 500p computer.
❑x **V511 THE SUPER KILLERS V2.2: BOOT X v4.30**, This is the best virus killer disk to date kills over 200 virus & may be more, Includes Various excellent killers. An excellent program for hard disk users. Recomended.
❑x **V515 THE A64 PACKAGE V2.0** A very complete C 64 Emulator Actually runs faster that 64. Runs 64 basic. Transfers disks from your original 64 disk drive with a shareware lead (2)
❑x **V517 VIDEO & IMAGES PACK 1: ToolsOnTap,** Does fades, colourbars & gray bar generation. **TitleGen** Will do crawing credits. **Stilstore,** Creates over the shoulder graphics inserts like the 9 o'colck news. **(3)**
❑x **V520 GRAPHICS AGraph** Creates colourfull pie, bar and line graphs. **Picbase**, shows reduced versions of all your IFF pictures on disk / hard drive.
❑x **V521 PLOTTING & GRAPHICS: PlotXY** a powerful full featured plotting package. **Plans** a well done computer aided drafting program.
❑x **V522 ARP V1.3 : Conman v1.4** Makes many im-provements to AmigaDos and makes your system easier to use. Includes full users developers guide.
❑x **V523 DICE C Compiler** Matthew Dillons full feat-ured powerfull C compiler and enviroment system. **(2)**
❑x **V525 LABEL MAKER V1.3** An excellent disk, printing program with various new features.
❑ **V526 DRAW MAP v3.1** Will now generate any 16 colour palette with user control, New features include larger maps with national boundaries, improved help and printing **(2)** Requires 1.2Mb.

❑x **V528 PDS UTLS:20 Superduper,** Another excellent disk copy program. Latest update with new feature. **Diskspeed & FullView.**
❑x **V529 FRACTAL & SCULPT 4d: Tree 4d,** Creates sculpt 4d trees with leaves. Contour 4d, IFSGen & Plasma.
❑x **V530 BUDGET** A program to help managing personal finances. This is a update to disk V280.
❑x **V532 HORROR SAMPLES** Another selection of samples to be used with any music program **(2)**
❑x **V536 CATALOGUE UTILITIES** A collection of utilities used to Catalogue disk/ Video/ Tape collections **(2)**
❑x **V543 DISK STATION (2)** An excellent workbench replacement with built in utilities like Sid and others
❑x **V546 KIDS PAINT** A painting program designed for children. Includes various colours and speech.
❑ **V547 RADBENCH v1.4** Another workbench replacment /Enhancement disk.
❑x **V549 ELECTROCAD V1.4** Another Updated on the cad drawning preview written in Amos.

STAR TREK SECTION

❑x **AT05 Klingon D7 Cruiser** fires torpedoeswhile passing. **NCC-1864 reliant** Very good.
❑x **AT10 ENTERPRICES** Leaves the Star station dock. **NCC 1701-A**. The classic animation.
❑x **AT14 GRABBER WORKBEE** lands on the Enter-prise Ship. Anim & another NCC 1864 Reliant.
❑x **AT16 THE STAR TREK** Animation of the bridge & various pictures from the films Star trek.
❑x **AT17 THE TWOK NCC-1860** Reliant & the NCC 1701-A-Enterprise. **MENSCH ROBOTER**
❑x **AT18 TWOK-0** Anim NCC 1860 Avenger & NCC 1701-A-Enterprise. NCC 1089 Grissom.
❑x **AT22 APPROACHING VESSELS** Animation, Binary Flight Wireframe landscape by T.Richter
❑x **AT23 STAR TREK FLEET MANEUVER** NCC-1940 Fly over & by animation. excellent classic
❑x **AT33 THE PROBE II** Animation & **BRID OF PREY** Animation from Star Trek. **KLINGONHIT**
❑x **AT34 LEAVING SPACE OFFICE** Animation , **DOCKING** Animation from star trek. **ATTACK MODE** Bird of Prey Scout hip in attack mode
❑x **1060 STAR TREK THE NEXT GENERATION** This game is by Terry A. Mc Intosh. v1.47 *
❑x **1081 THE UTLTIMATE STAR TREK** Game by Tobias Richter. v1.0, (2 Disks)
❑x **1254** Star Trek The Shoot m Up game
❑ **2033 STAR TREK MEGA DEMO (2)** T.Richter presents a Mega demo of Star Trek pictures.
❑x **2222 STAR TREK THE NEXT GENERATION** This is the latest quiz game based on the Next generation **(2)**
❑x **SMAUG120** The Star Trek the game by Eric Gustafson US Inport regires 1Mb and (3) disks
❑ **SMAUG156** The Star Trek the game by Jimbo Barbers American version 1Mb and (2) disks
❑x **AMUSE19 TREK73** A strek trek Battle Simul-ator where you can attack klingons & Romulans
❑x **V367 STAR TREK INFORMATION** A Data base of all the original series. Very Detailed.

MEGA DEMOS

❑ **1988 RAY OF HOPE II** This is one of the best graphical mega demos we have seen he at PD-Soft.
❑ **1995 KEFRENS - GUARDION DRAGON** The latest production from this great group.
❑ **2028 IBB - MANGAD** This production has been voted **DEMO OF THE MONTH NOV/91** by all here at PD-Soft. Excellent Sound, music & Grpahics.
❑ **2120 DMOB - ITS A LAME D-MO** That right after many of months there back with a excellent VECTOR PRODUCTION Voted **DEMO OF THE MONTH DEC/91**
❑ **2137 WILDFILE** Reviewed in most of the popular magazines. Brilliant with plenty of innovative parts.
❑ **2174 HYPNAUTIC HAMMER** A Fantastic fast moving Animating Mega Demo with great effects.
❑x **2203 RAM-JAM - THE GROVE** An action packed Mega Demo credited by Ram-Jam. Very Good
❑x **2211 TRACKRO - VECTRA** A New style Mega demo with some Great Graphics & FX. Voted **DEMO OF THE MONTH JAN/92** By all here at PD-Soft.
❑x **2216 UNKNOWN TERRITORY - AXIS** A Brand new demo thats out of the world, Recomended
❑x **2217 TRACKMO - REDMIX** An interactive Meda demo with fantastic Graphical effects & sound.
❑ **2247 PLASTIC PASSION - UP FRONT** just one of the various excellent mega demos from this month.
❑ **2250 ODYSSEY - ALCATRAZ (5)** This is another of the brilliant mega demos from this onths releases.
❑ **2258 SEEING IS BELIEVING - ANARCHY** Thier back with another mega demo to rocket to the top of the charts. Recommended By PD-Soft.
❑ **2259 HARDWIRED - CRIONICS (2)** The best are back & heads the charts with one of the best, may be the best mega demo to date. **DEMO OF THE MONTH FEB/92** Recommend & voted number one by PD-soft

LICENCEWARE (£3.00)

❑x **L13 BOUNTY HUNTER - HIGH NOON** * Take Lucky Luke through a Graphic adventure, Excellent arcade shoot outs where you contoll the Gun. then ride your horse & take out the bad guys.
❑x **L14 CLASSROOM MATHS** Educational programs for the age group 6-12. The Class room, Liftoff, Rescue, & Goal.
❑x **L15 SPACE BLOB II THE CRYSTAL CAVERNS** * Excellent follow up to Space Blob travel through levels.
❑x **L16 TANK BATTLE** This is a convertion of the ultimate classic game from the Atari VCS called combat. 2 Player
❑ **L17 DIANETIX RED SECTOR EXTRA DISK 1 :** The IFF Converter lets you convert IFF Pictures into various formats including sprite 4, Sprite 16, Copper, ILBM, Raw Norm, Raw Blit & Outline.
❑ **L18 DIANETIX RED SECTOR EXTRA DISK 2 :** This disk contains the Red Sector Vectordesigner program. yes the Red Sector version. Also contains full instrustions to use it.
❑ **L19 DIANETIX RED SECTOR EXTRA DISK 3 : FONT EDITOR** Now you can create & Edit any font. Also comes with full documents & Help files.
❑x **L20 AVINA BLUE** A sideways shoot em up in the scrable style. Simple but very active to play.
❑x **L21 CHALLENGE OF THE MATRIX** The idea of the game is simple. Simular in style to bouncer.
❑x **L22 SPECTRUM** Cross between batty & Space invaiders

DEMOS

❑ **1762 TERMINATOR II SLIDE SHOW** There's some excellent pictures from the film **(2)**
❑ **1867 THE KLF EXTERNAL STEREO REMIX** One of the better house music disks. Stereo
❑x **2004 TECHNOTRONIC MIX (1Mb)** The Beat Factory Presents. this excellent Megamix.
❑x **2037 ENIGMA SADNESS 1** Another cover version of a spectacular music dance track.
❑x **2086 BUZZARD ANIMATION (3)** One of the best animations of 1991. A classic and brilliant product (1.5MB)
❑x **2126 FRACTALE MOUNTAINS** A Slideshow of various Fractale calculated landscapes. (2 Disks)
❑x **2213 PLAY SID V2.0** The Best Commodore 64 music on the Amiga to date. On Three disks **(3)**
❑x **2229 JUSTIFIED & ANCIENT (2)** The KLF & Tammy Wynette present stand by the jams remix.

GAMES SELECTION

❑ **SMAUG149 MORIA** V3.0 Excellent role playing game with new improved graphics.
❑ **1073 TETRIS ORIGINAL** This is the closest game to the original tetris computer game. A Classic
❑x **1420 DTRIS** This is the best 2 Player Tetris game.
❑x **1454 MEGA BALL** (THE BEST ARKANOID GAME,Better that any Full Price Games).
❑x **1486 SOLITAIRE & SOLITAIRE ROYAL** Two very excellent & addictive card games.
❑x **1561 TRITWIS** This is the best version of Tetris on the amiga with a 3 play option.
❑x **1735 ASTERIODS** 'THE ORIGINAL' Another old classic. Remember that Classic.
❑ **1747 LLAMATRON GAME 2001 By Jeff Minter** Brilliant stuff & Excellent production
❑x **1749 SCRAMBLE** 'The Original'Remember that old classic well is now on the Amiga.The Shoot em up.
❑x **1870 PATIENCE'S & DOMINOS** The famous card game, this is the best version to date.
❑x **1964 AMIGA COLUMNS** Famous convertsion of the original game columns. Tetris variant
❑x **1977 POM POM GUNNER** Shoot down the incoming world war II air planes.
❑x **1981 TRUCKING ON** A truck traveling adventure trading game. An excellent simulator. **(2)**
❑x **1984 AIR WARRIOR** The first real flight simul-ator on the amiga with various Air planes to Fly
❑ **2018 JETMAN** Another spectrum classic converted to the amiga. It's JetPak.
❑x **2022 SEA LANCE** The first Silent service type sub war game within our amiga PD collection. BEST GAME OF 1991 BY AMIGA FORMAT ISSUE 30
❑x **2054 ATIC ATAC** A rendition of the game from the original Spectrum computer.
❑x **2161 ETHOS GAME** An excellent new role playing/ Stratery game. Load through workbench.
❑x **2162 BATTLE OF BRITIAN WAR GAME** 2 Strategy war games which both need loading through Wb.
❑x **2164 DUNGEON ON NADROJ** This is the best Dungeons & Dragons Public domain type game we have played in a long time. . Recommended for all.
❑ **2170 NU GAME** A vertically scrolling shoot em up where you must battle through various motherships.
❑ **2171 WESTLANDS** An excellent game, viewed in most Magazine with very good reviews.
❑ **2173 CARD GAMES** Various card games titled Cribbage, Blue moon, King, Patience & Hearts.
❑x **2177 MISSION X : RAID II** This is a shoot em up game in the style of SWIV & 1943. Very good game
❑x **2178 SURVIVOR** An excellent space based adveture game in the Aliens theme. Nice colourfull graphics & recomended by all here at PD-Soft.
❑x **2179 ADVENTURES IN HELL** A collection of six games, Jedi, Star trek, Atlantis, Ring & Indication.
❑x **2180 SKODA CHALLENGE** An excellect 4 player hotRod game written in Amos. Simple but good fun.
❑x **2185 BATTLECARS** This is one of the best PD Games on the Amiga to date, Solid 3d graphics. travel around, track down the other cars and destroy.
❑x **2199 PARACHUTE JOUST** Another excellent game where you are falling down to earth. you must take the Parachute from the other player by hiting him. there an excellent graphical ending for the loosing player.
❑ **2218 THE BEAST** Simular game play to the classic chess. Take your side and trap the Beast. very good.
❑x **2219 NAPOLENIC WAR SIMULATOR v5.0** Excellent program sent direct by the author.
❑x **2220 STRATEGIC GAMES** Eternal Rome, Lords of Hosts, In Moonshine. Excellent collecytion.
❑x **2221 MIND GAMES 21** of the best Mind games to challenge your mind not your shooting games.
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❑x **2279 SUB ATTACK v1.0** Control the torpedoes & sink the enemy ships as they sail past. **LANDMINE,**
❑x **2313 REVENGE OF THE MUTANT CAMELS By Jeff Minter** The ride of a life time with mutant camels that spit plutonium death. Excellent shoot em up.

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ERIC SCHWARTZ

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❑x **2013 AGILLITY** Animation disk **(1Mb)**
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❑x **2133 GULF WAR CONFLICT** An Excellent Anim. By far his best work to date. Recommend. **(2Mb)**
❑x **2307 AMY AT THE MOVIES II** This is one of the latest animation from Eric Schwartz. **(3) 1Mb ONLY.**
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❑ **2289 MY TIN TOY** The Tin toy beats a drum (1Mb)
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Most of the TBAG disks have the Activator front end. This system allows you to read the documents of programs and run them from the same screen – it's very easy to use.

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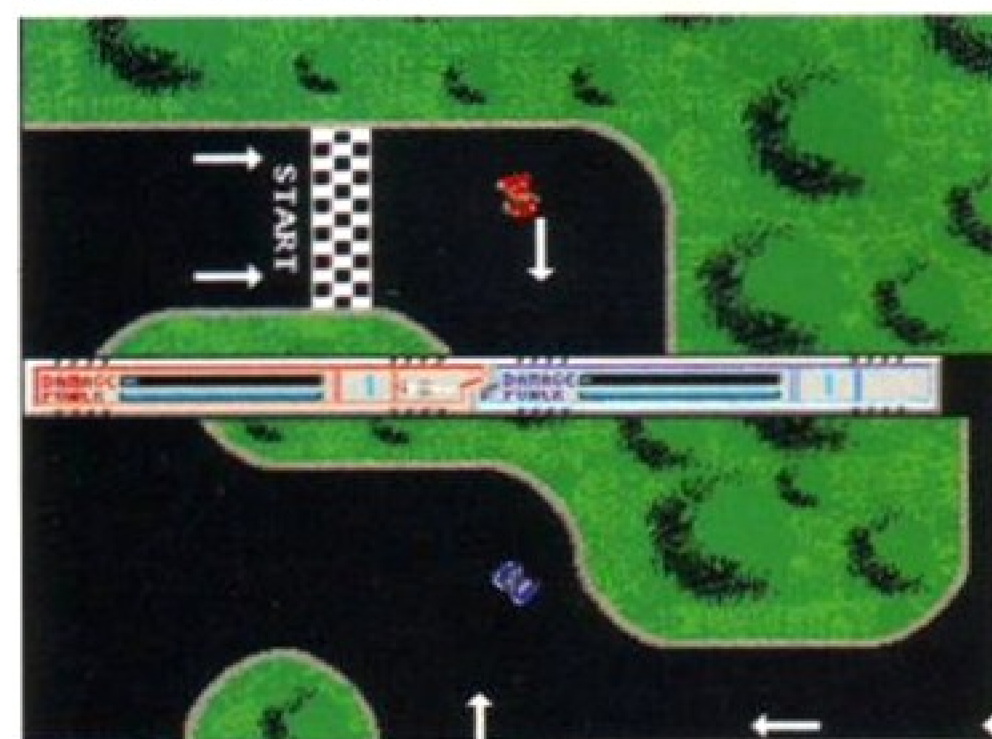
There's a picture and sample ripper too (for getting picture and sound files out of programs for your own use). Also included is a general ledger program, for keeping a simple set of accounts for a very small business. A bit limited (no VAT support for example) but much better than trying to keep all the facts on different pieces of paper.

Macro Maker, from the Long Island Media Group, is not a complete program – but the demo alone will prove of use to some. It helps you write scripts and macros for *Art Department*, so that you can process a whole batch of pictures, rather than doing them individually by hand. To get the full version of the program (for use with *Art Department Professional*) you must register with the authors in the USA.

At the tail end of the disk comes *MusicGag*, a simple program that will play a sound when you press a key. The tone of the sound varies with each key you press. Handy for those people who are used to clackety-clackety old style typewriters.

BATTLE CARS

DEJA VU LPD71



This shot doesn't do justice to the game – everything moves and flows smoothly and fast, unless you clip a grass verge, when they gyrate for a split second

Not to be confused with the 3D attempt reviewed last issue (or the Deja Vu program *Formula One Challenge*), this version of Battlecars lets you compete with either the computer or another player. The view is from overhead, and the object is simple. Either out race the other car over three laps, or make sure that he doesn't finish!

Battle Cars can be played over one, two, four or even eight races. Winners get cash prizes which can be spent in various ways. At the start of each race, you can buy extra hardware for your car; a turbo boost for the engine, a weapons pod (I'll talk about that in a minute), racing tyres, power steering or extra armour. You can never afford everything, so your purchases depend on your style.

When you buy a weapons pod, three weapons systems are added to the car. These are a laser (hits automatically if your opponent is right in front of you), a smart missile (hits if your opponent is on the screen) and a strange sort of wave weapon that doesn't seem to do much at all – maybe it slows the other car down or something.

You see, when you're playing the game you don't have time to make conscious decisions or carefully planned set piece moves. It's all jerk reactions, trying to go as fast as possible while not piling your motor and making the other guy's life hell.

The computer skill level has 10 settings, ranging from hopeless to unbeatable. It's much more fun against a human opponent though (as are most games) – Frank "Ferrari" Bartucca certainly taught me a thing or too about handbrake turns.

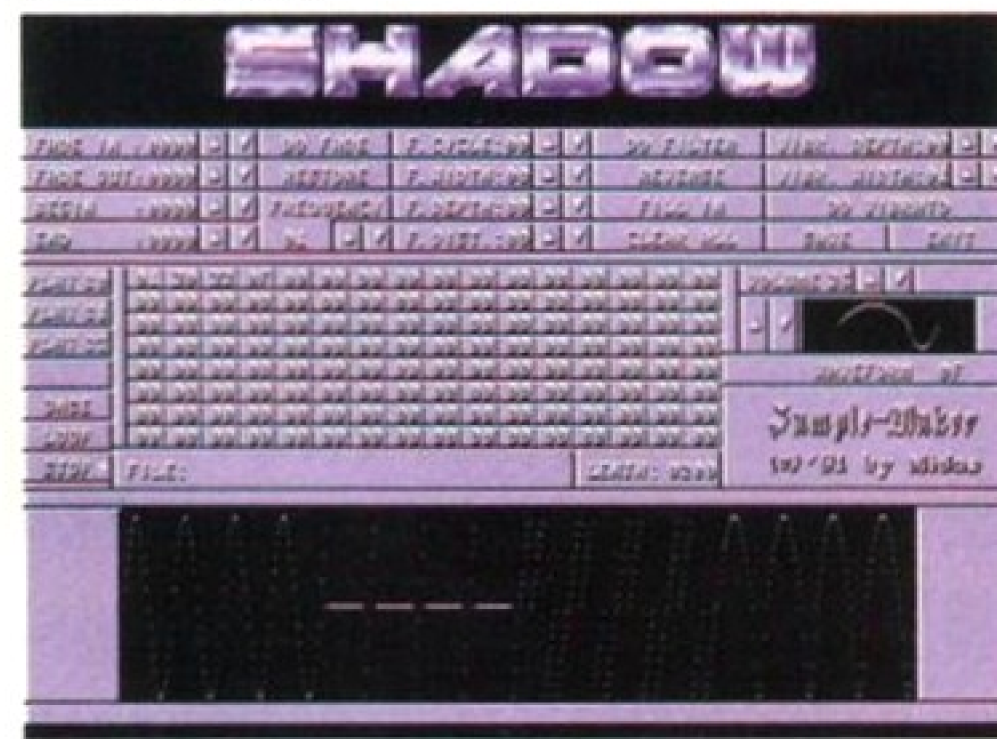
Controlling the car is the strangest part of the program. You use a joystick, and left and right are simple enough for steering. Down selects different weapons, up fires them, and the fire-button is the accelerator pedal! Takes a while to get comfortable with it, but it works pretty well.

The presentation is good, and the only moans I've got are about the way the track behaves. You can't go onto the grass at all – you just bounce off. When you clip a verge, you often get thrown off at unpredictable angles, and the graphics flicker in a gross fashion. Apart from that, well done Phillip G Harle.

SHADOW SAMPLE MAKER

17 BIT 1614

If you want sound on the Amiga, then a sampler is a must. But what if you don't have any sounds to sample? There are many programs around to make sounds up from scratch, but to be honest I've never found one that was easy enough for me to use. Thank heavens Shadow did this.



***Sample Maker* looks complicated, but it's easy to get to grips with. Just choose the waveform, pop it into the waveform list – anywhere you like – then play the sound.**

The idea is that your sample to be is a long list of pieces. With sample maker, you can put a different waveform into each piece, and change the tone of it. By building up the waveforms, you can create a reasonable imitation of the sound you want.

Sample Maker runs from one screen – there are no menus or different windows or anything like that. It works in a similar way to synthesisers from the Seventies and early Eighties. Just choose the waveform, alter it to taste, and put it into the sample list. Play the sample list to check on the sound.

You keep doing this, building up the sample until you've got a sound you like. Then just save it to disk, for use in your sample sequencers or (if you're a programmer) into your programs. This program isn't just good – it's fun too!

DICE C

PD SOFT V523 AND V524

A two disk set, *DICE C* is a compiler for the C language. The main difference between this version and other PD versions is that, rather than being a C compiler for the Amiga, *DICE* gives a very good version of the ANSI standard for C.

If you're learning C on an ANSI system and want to do some homework, this two disk set could be a bargain buy. The second disk includes most of the more common library routines used by the Amiga, as well as some documentation. However, the disks only have one icon between them – if you're not used to Shell don't get them.

If you register with the author, he will send you a better version of the compiler, with more features like Bit data fields, floating point arithmetic, a more indepth manual, more commands and some miscellaneous libraries. The idea is that if you like *DICE*, then you can get the full version.

CONTACT LIST:

All the Public Domain programs and utilities reviewed here can be obtained from the following PD libraries.

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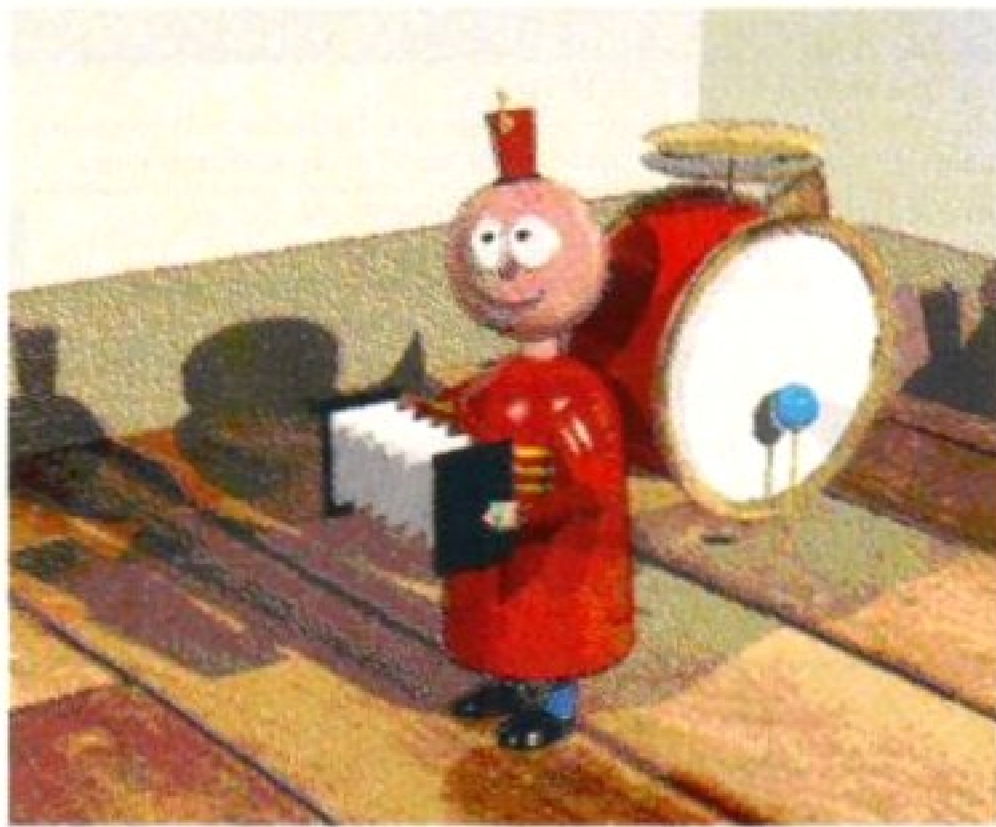
Future PUBLISHING

PD Demo Zone

Bored? Listless? No fun in your life? Well check out the latest demos to appear on the Public Domain scene. **Maff Evans** looks at the current crop which will have you vegetating in front of the screen.

MY TIN TOY ANIMATION

PD SOFT, DISK 2289



That happy, smiling face. What more could a child want than such a jolly, musical tin toy such as this?

How many of you have seen the award winning *Tin Toy* animation? No? Well, basically it features a baby playing with a new tin toy, which is a clockwork one-man band. As is the way with babies, it soon starts to play rough with the poor little toy, who must flee to safety. After some crazy cartoon antics, the little metal chap finds sanctuary by hiding under the sofa, only to find a host of other toys hiding from the attentions of the young monster.

This version, surprisingly, doesn't feature all the action from the original animation. This would have been quite a feat, since the movie was designed on an extremely expensive computer animation system called Pixar, which is slightly out of the range of the average Amiga owner! Instead it is a simple looped animation of the toy itself, bashing away at its instruments. The graphics alone are extremely effective (despite it being a short clip) and make the demo worthy of inclusion in any PD round-up. However this animation has one advantage over many others of a similar style due to the fact that it has sound. True, it's only a few thuds and bashes of drums and cymbals, but it adds an atmosphere which is missing from other anims. If Amiga's can do this now, then Pixar quality isn't that far away!

CREEP SHOW II

PD SOFT, DISK 2281

Once again the typical Amiga-owners penchant for trashy horror films and comics comes to the fore. *Creep Show II* is a collection of such material which has been put together by Thanatos, which starts off with a typical scrolly, sine-wave text message along with a very heavy metal-style Thanatos logo. This is followed up by the slideshow itself, featuring a whole host of nasty digitised artwork from heavy metal album sleeves, horror books and comics. All the pictures are nicely textured and very colourful, with some good results having been achieved with the old Amiga digitiser and video camera.

The Iron Maiden covers are pretty much expected on this kind of demo. Luckily, though, there are some well drawn (not to mention unusual) pictures also included, such as the skeletal clock and the manic surgeons, who wouldn't look out of place in a scene from the recent psychological horror film *Jacob's Ladder* (remember the asylum scene? Where that doctor turns around and... ugh). One point though – how come the music on these slideshows always sound like the theme to *Evil Dead*? I know it suits the pictures, but once you've heard half a dozen demo tunes with thunder, church organs and screams, you're unlikely to find the rest original. A small piece of advice from a veteran PD viewer: try some originality in the sound department! It lets the wonderful pictures down.



Aren't you glad that this fellow isn't waiting when you go to the doctors? Seems like the aspirin were a good idea!



Time waits for no man – especially the man who donated his arms for this clock. And all for a PD slideshow...

AMY VS WALKER 2

PD SOFT, DISKS 2311 AND 2312
REQUIRES 3MB

Eric Schwartz is back! And with a vengeance! For his latest offering he has taken a nostalgic view of some of his earlier work to come up with a sequel to the simple, yet highly successful, *Amy Vs Walker* animation. For the new clip he has increased the scale dramatically. The demo requires 3Mb to run for a start (so users without porky memory upgrades are left out, unfortunately) and features much more in the way of diverse action.

After a doomy, atmospheric view of an Ohio city-scape, the action moves to in-between a series of skyscrapers. A typically *Aerotoon*-style helicopter pulls around the corner to be confronted by a gargantuan Imperial Walker. Gosh! But never fear! Amy the Squirrel is here with her deadly piece of office equipment. "What office equipment?" I hear you ask. Well you'll just have to have a look at the demo for yourself to find that out, won't you?

Eric's animation technique has always been impressive, but on *Amy Vs Walker 2* he has outdone himself. All the usual style elements are there – the Aerotoon chopper, Amy's sly grin – but the dark streets and the oppressive size of the Walker add a more mysterious edge to the piece. The action flows smoothly, the pictures are very well drawn and the plot is amusing. What more could you want from a PD animation?



A little helicopter has to keep his eyes peeled in a dark and gloomy city such as this. You could meet a nasty...



...aaagh! A nasty giant Walker ! And he's firing his guns up at the poor little helicopter! Who can save him?



Amy the Squirrel to the rescue! After a small slip-up, Amy does battle using a piece of office equipment.

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AT THE MOVIES 2

17 BIT, DISK 1592 (FOUR DISKS)
REQUIRES 1 MB



What's this? Looks like Amy still refuses to have anything to do with her escort's mischievous behaviour!



But who's this posh-looking gent? A sophisticated chap by the look of his suit.

What a treat! A double feature of Eric Schwartz cartoons for your delight. This one is yet another sequel, being the follow up to another Amy adventure – *At the Movies*.

Her over-excited boyfriend is still trying his luck in the cinema, much to Amy's annoyance, but even this can't keep her from falling asleep. While off in the Land of Snore, she dreams that she is being wooed by a well-dressed young gent in a top hat and dickey bow. How can a girl avoid falling for such a chap? Not Amy that's for sure!

The clip is well up to Mr Schwartz's usual standards and improves on the style of even the first *At the Movies* cartoon. Admittedly it doesn't quite have the superb atmosphere and style of *Amy Vs Walker 2*, but it's an enjoyable anim none the less. But all you PD fans should know by now, if Eric has released a new demo, you just have to have a look!

VOYAGE

17 BIT, DISK 1604



A spooky face lurks behind the logo for Razor 1911's latest offering. Don't worry kids, it's only a picture.

There isn't really much to look at in the way of megademos this month, but this one makes up for the short supply. Razor 1911 have, up until recently, been content with releasing demos with the pretty standard 'scrolly texts and vector shapes' sections, but *Voyage* is most definitely a step in a more positive direction.

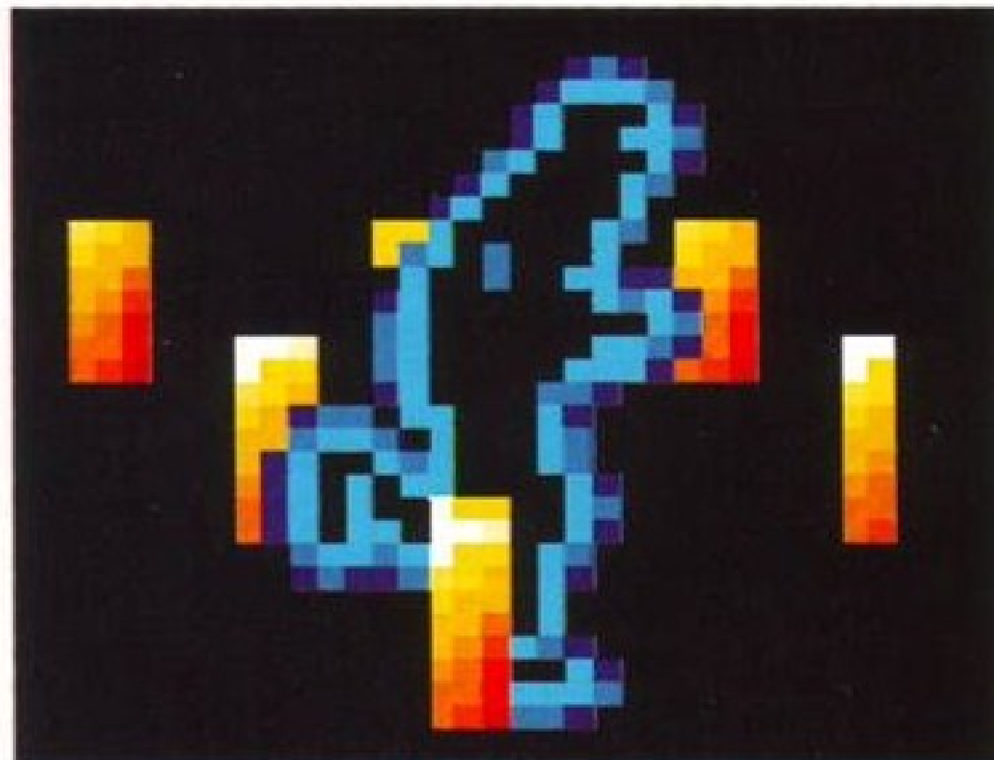
After loading up a simple intro screen, the proper introduction appears. This consists of a sequence very much like the opening of *The Terminator* (even down to the way the text fades away), followed by a set of logos listing the team members.

Along with some of the more usual copper and vectorball effects, the disk contains some impressively atmospheric animations, such as the walker standing on a panning mountain-scape and the spaceship flying across an outer-space backdrop. However, one of the most unusual sections is the running-man clip. This features a blue cardboard cut-out man running around a wire-frame box which rotates across the screen. The anim is quite simple, but very original.

Most standard megademos can get pretty boring these days, so it's nice to see someone trying out some new ideas for a change. Well done Razor 1911!

EARTH'S SORROWS

PD SOFT, DISK 2291



An animated sprite? Maybe, but it has been cleverly calculated using the Copper. See *Earth's Sorrows* for more.

The second megademo for review this month is very different. Instead of building up the atmosphere of the demo and eventually reaching a climax, Hawk have put the most impressive section at the beginning.

After loading up an ethereal moose picture (drawn in a rather odd style) the 'Curse of Osiris' section of the megademo appears. This is basically a demonstration of an unusual copper effect. Instead of the usual plasma effects (they come later on the disk – yawn) various copper-created pictures appear, covering such subjects as an animated running man, a skull, a sunset and a 'Curse of Osiris' logo. Although these are quite blocky, the technique used to display both the pictures and the partially-masked scrolltext opens up a wide range of possibilities in the field of animated graphics.

Unfortunately, the demo goes downhill from here, consisting of a few plasma effects, vectors and more pictures drawn in the same strange style as the moose pic. The music on the 'Curse of Osiris' demo promises a lot too, only to be followed up by a series of the more usual reedy-sounding PD tunes. If only Hawk could have carried the impressive audio-visual style of the first section over to the rest of the disk. A pity.

MUTTLEY AND THE BEANSTALK

17 BIT, DISK 1580 (THREE DISKS)
REQUIRES 3MB



Muttley seems a bit surprised at the speedy success of his gardening. That's what you get for using magic seeds.

Here we have yet another 3Mb animation demo, this time from the new master of digitised anims, Dave Hollis. For his latest sequence, he has returned to his old favourite, Dastardly and Muttley.

The cartoon in question is *Muttley and the Beanstalk*. Dick gives Muttley some seeds to plant to begin with, but the rest turns into a fairy-tale dream sequence. Muttley climbs the beanstalk to find himself in a giant's castle. There he meets a girl doggie who has been captured by the wicked giant, who happens to look just like Dick Dastardly. The giant soon wakes up though, and chases the pair through the castle before they escape with some condiment trickery.

The animation is played in a window in the centre of the screen, with all the frames being digitised greyscale pictures from the original cartoon. Unfortunately, there is no sound in the demo, but the clip is still very entertaining. The lack of sound is made up for by the presence of captions to highlight the action, but the action is what really counts and this is kept to the fore by clever use of editing. This one is typical of Dave's style – an amusing, well produced digitised cartoon.

TOP TEN DEMOS OF THE MONTH

Every issue we take the trouble of finding out a PD library's best-selling music and graphics demos. This month it's the turn of...

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4	Budbrain	AD 49
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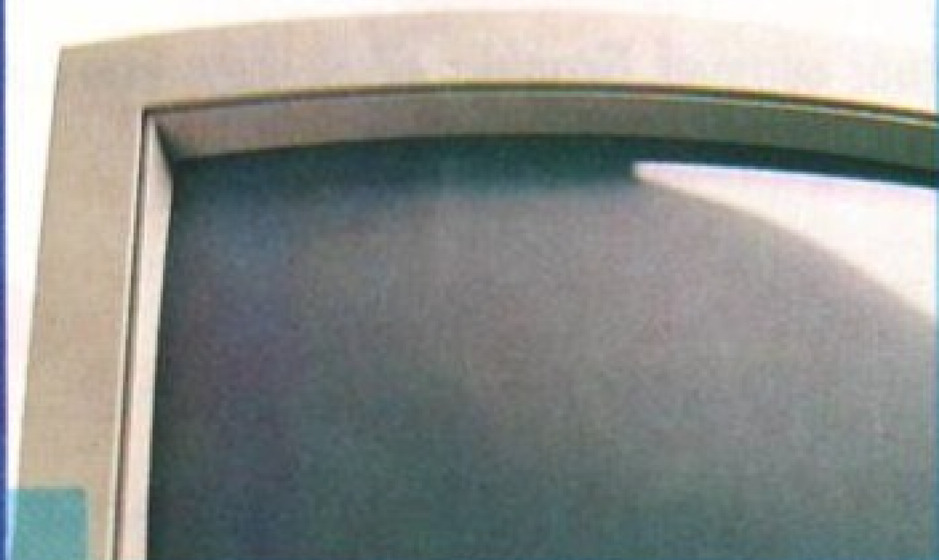
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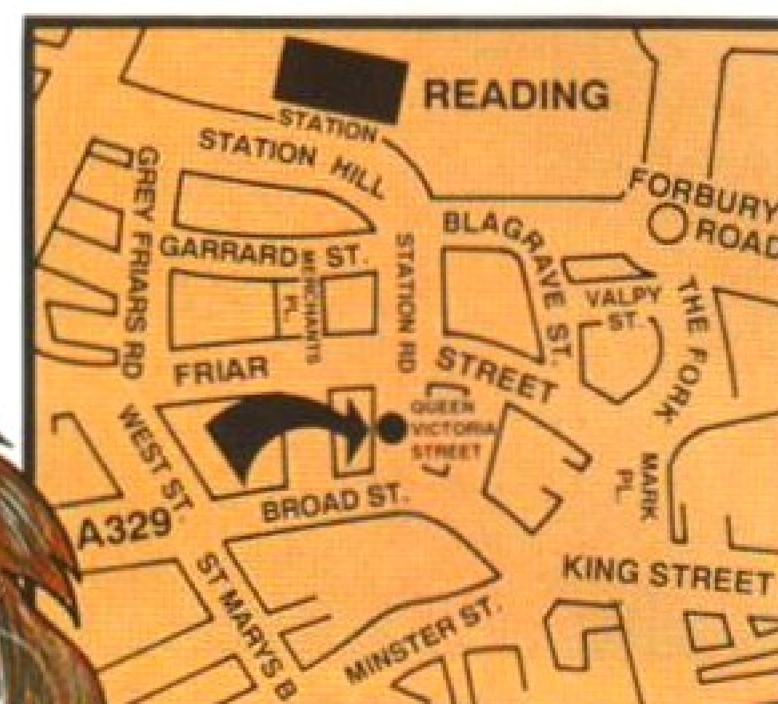
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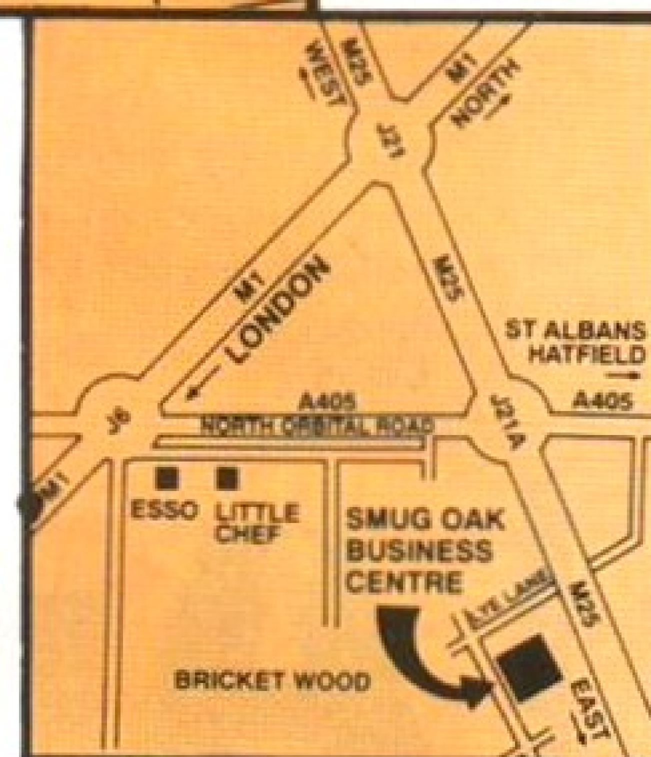
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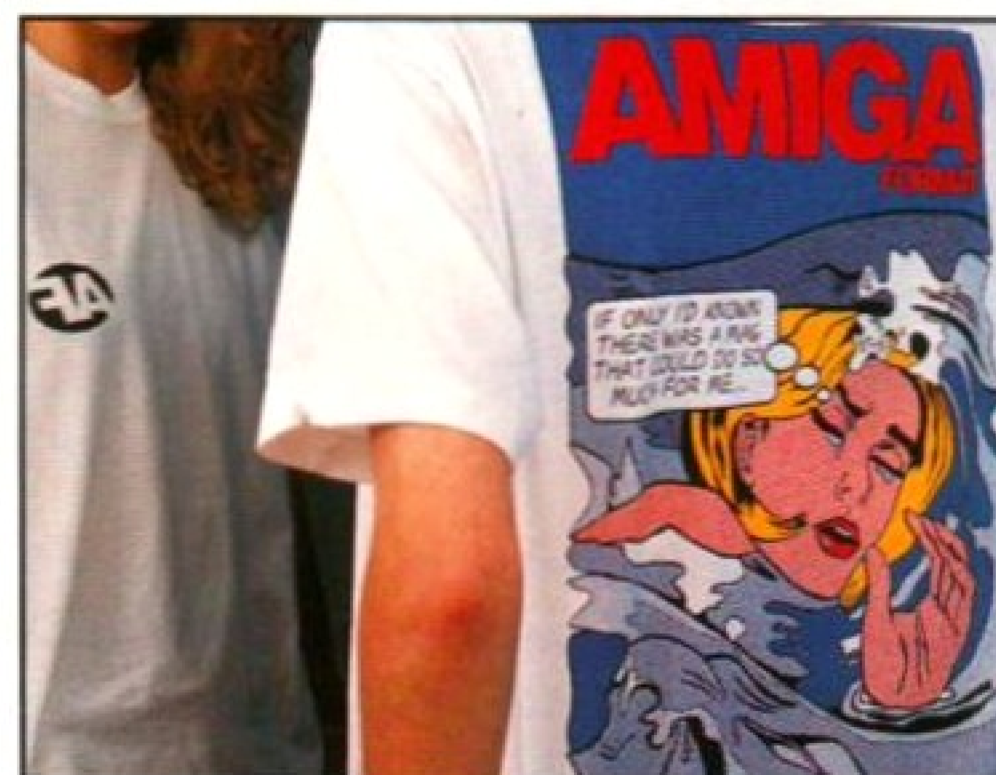
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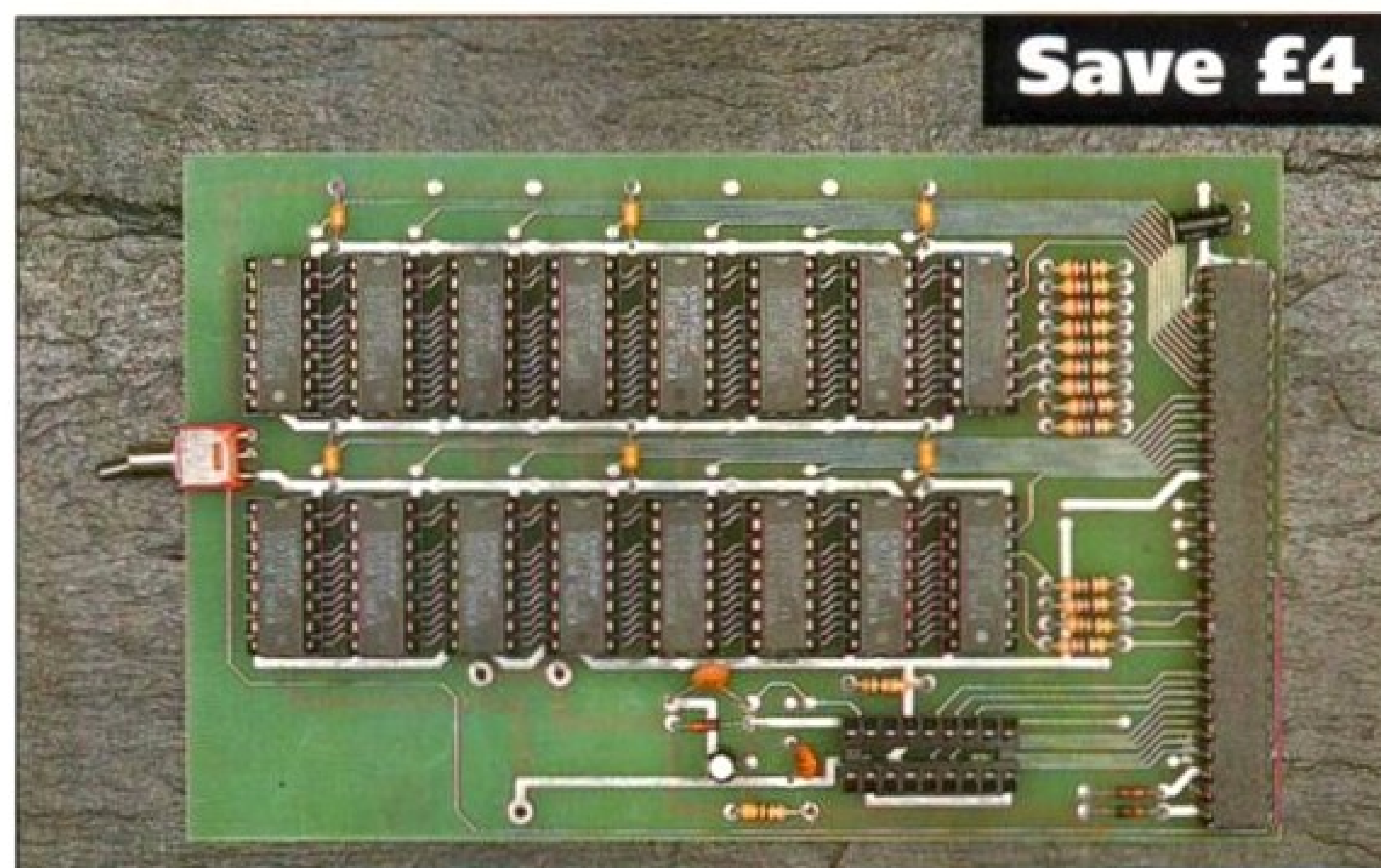
The new exclusive limited-edition ***Amiga Format*** T-shirt is now available to ***Amiga Format*** readers. It features the 'Lichtenstein' pop-art cover of Issue 20 in a large four-colour back print, new logo on the front.

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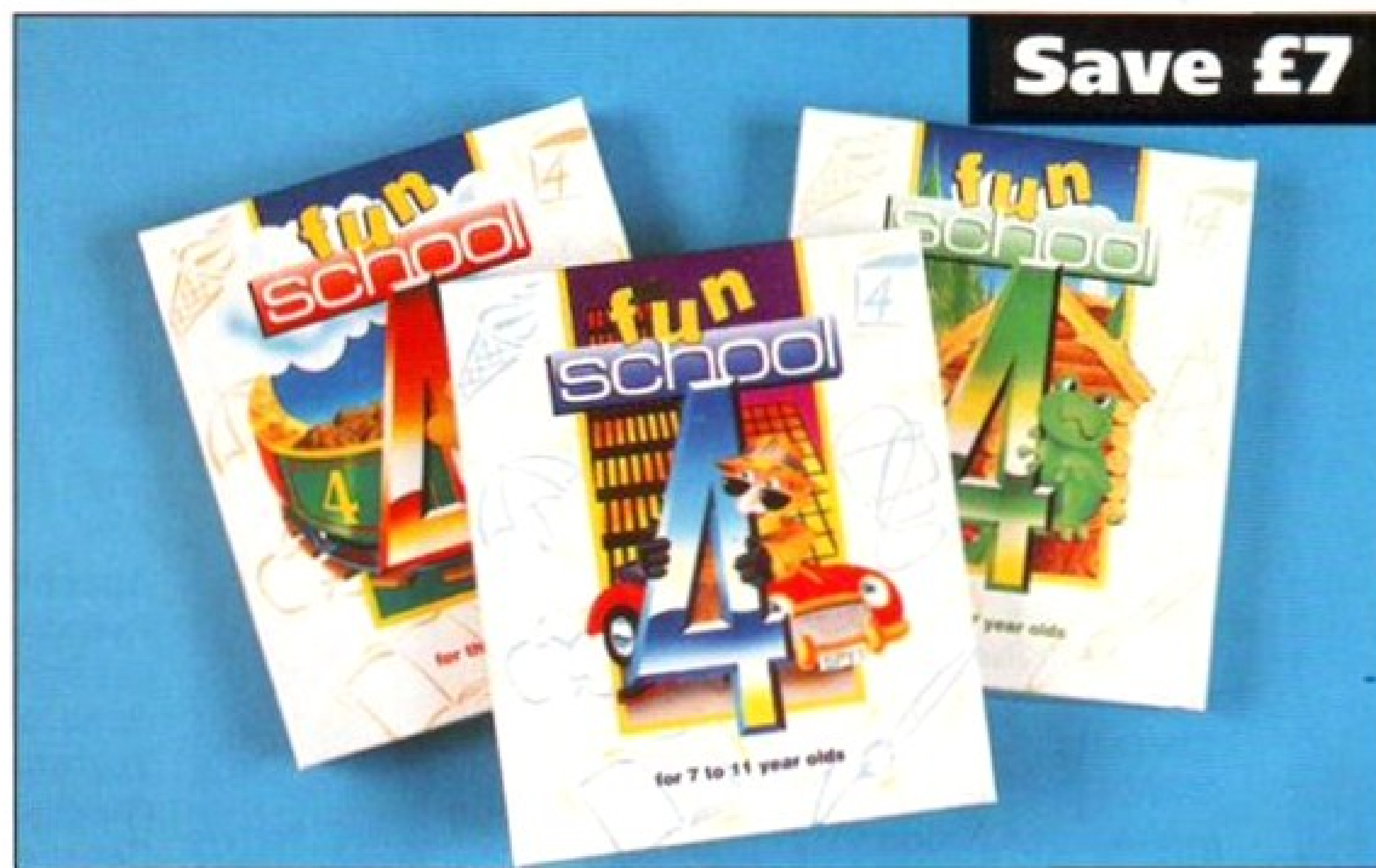




Made by WTS in the UK, this isn't the most glamorous memory expansion you'll ever see: but it gets the job done and it means we can bring 512K users the memory expansion you need at the lowest possible price! It also comes with a battery-backed-up clock, so you need never set the time again. More and more software is being produced that will only work properly on a one Megabyte machine: and if you don't have an expansion, you're missing out on the complete full-price programs, like *Vista,* brought to you on this month's Coverdisk. Imagine: spend £25.99 and you can use a program that's worth £60!

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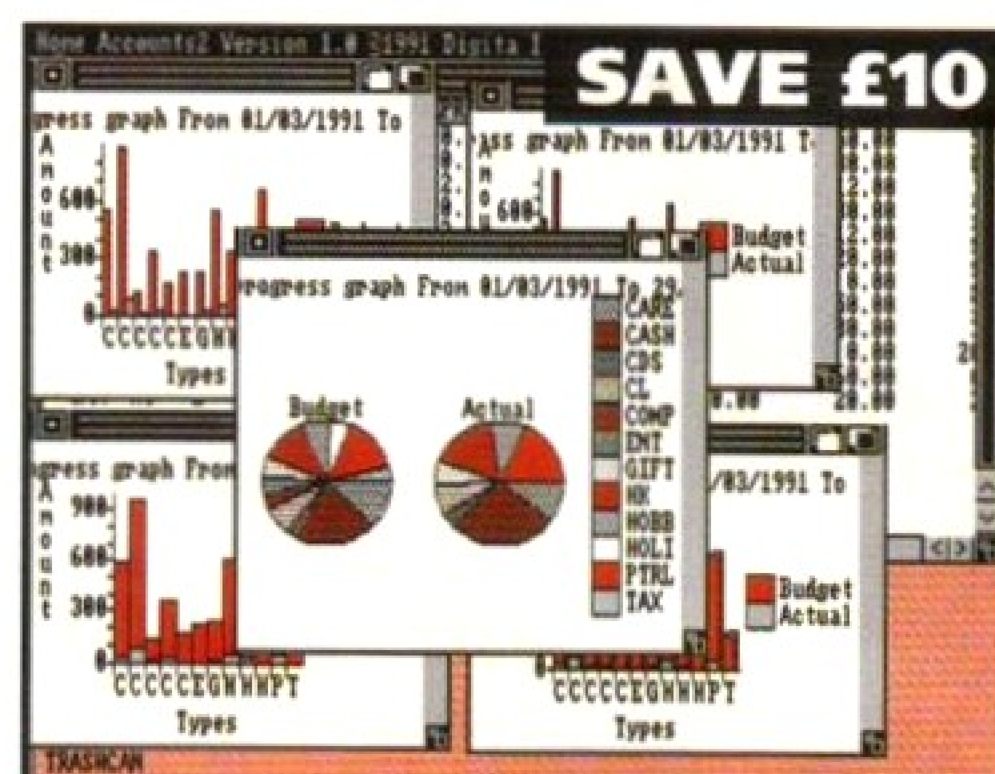
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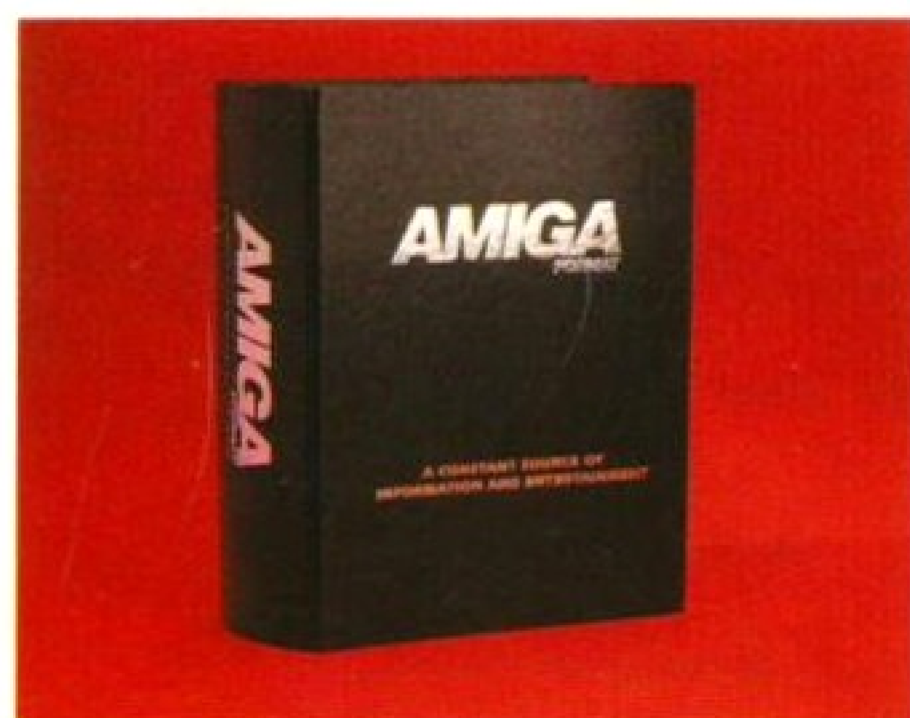
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Where Is It? As much as possible we have tried to keep travel down to a minimum. On the right is a list of towns which will all have regional heats. Any other towns or areas that have a large registration count will also be included in the regional heats. The finals will be held in London at Wembly on the 25th September 1992.

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How Do You Enter? Easy, just fill in your registration card below and send it with your registration fee to the Olympiad Committee at the address below before the final registration date May 1st. On receipt of your application all your details will be placed into our competition database and your entrance number and ticket will be despatched to you as well as a complimentary spectator ticket for a friend. On May 4th you will be sent confirmation of the date of your local regional heat and the venue.

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Getting to grips with Workbench

In part three of this cunningly contrived series for anyone who is new to the Amiga, **Damien Noonan** shows how just a few basic techniques can give you control over the real heart of the Workbench.

WHAT YOU'VE MISSED IF YOU DIDN'T READ THE FIRST TWO EXCITING INSTALMENTS…

The idea of this series is to introduce all you new Amiga owners to the Workbench disk and its many uses. We're taking it fairly slowly so far, the idea being to make sure you understand what's going on at each stage.

In the first part (Issue 31, February 1992) we took a look at the concept of what Workbench is there for, its basic functions, and a little bit of background about how the computer works. Most of this is just useful ideas, so you don't necessarily have to have read it to proceed with this month's.

In the second part (Issue 32, March 1992) we covered the basic mouse movements you have to make when you are using Workbench, and their names: clicking, double-clicking, selecting and so on. If you don't understand any of these terms, you ought to read last issue's article. We also went through the practical task of formatting a disk.

If you feel the need to read either of these articles - and we would recommend it - copies of the two previous magazines are available from our Back Issues department on Page 164.

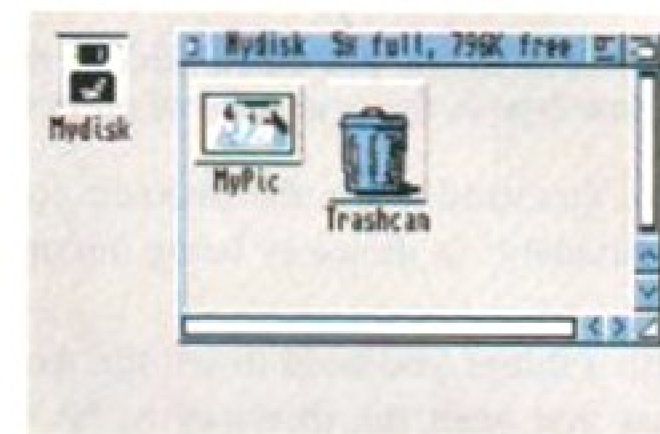


The results of the ground work of last issue's lesson: a formatted disk.

Right, by the end of Part Two of this series, all we had managed to do was format a disk and give it a name. Not exactly a stunning amount of progress for two months' work, was it? Well, don't worry. We've learnt an awful lot of simple background stuff so far, and from here on in you'll find that things progress very rapidly indeed.

What we're going to cover this month is all those 'housekeeping' operations we discussed in Part One. In other words, all the most important Workbench functions. First, though, we'll need a file on a disk that we can do those things to. Take your blank disk, ready formatted for use on the Amiga, from the last issue. Save a picture onto it from *Deluxe Paint* (remember, any piece of information on a disk is a file, so a picture is a file).

Once you've got a file on a disk, there are three basic things you can do to it: move it to another place, duplicate it, or get rid of it. We'll explain how to do all three of these basic housekeeping jobs in this part of the series. But first we'll need somewhere to move your file to: so we'll create a drawer. Here goes!



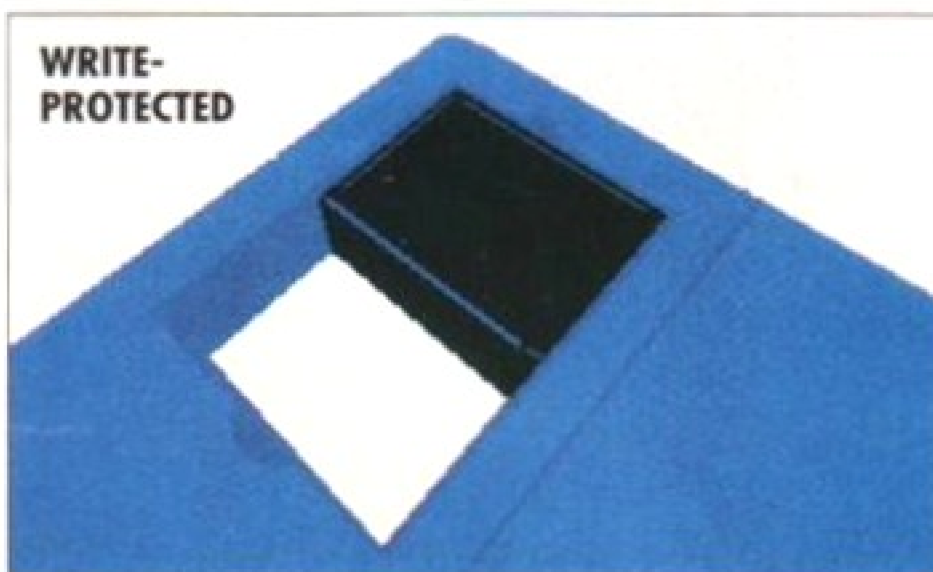
There are three basic things you can do with 'My Pic'; read on to find out what.

Hang on! Just before we start, the way things are done is different according to whether you're using Workbench 1.3 or Workbench 2: and it's different again if you're using the Shell. So we've done the whole thing in separate chunks according to which of these you are using: you would be best advised to read them all, in order, but you can skip through just the ones you want, for a step-by-step practical guide, if you so wish.

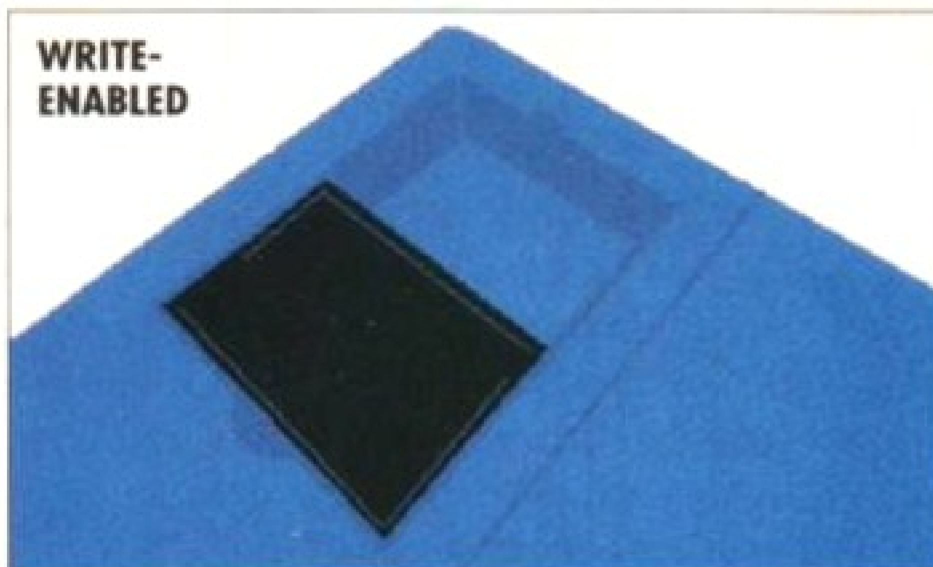
One last comment: throughout this month's experiments, you must leave the blank, formatted disk (the one that now has your *Deluxe Paint* picture on it) 'write-enabled'. Move the tab in the corner of the disk so that the hole is covered up.

NOT SURE HOW TO SAVE TO A BLANK DISK?

The most common mistake people who are new to the Amiga make is saving Deluxe Paint pictures onto the Deluxe Paint disk. Don't! Here's how to avoid it…



With the small tab in the corner of the disk moved so that the hole shows, all data on the disk is safe.

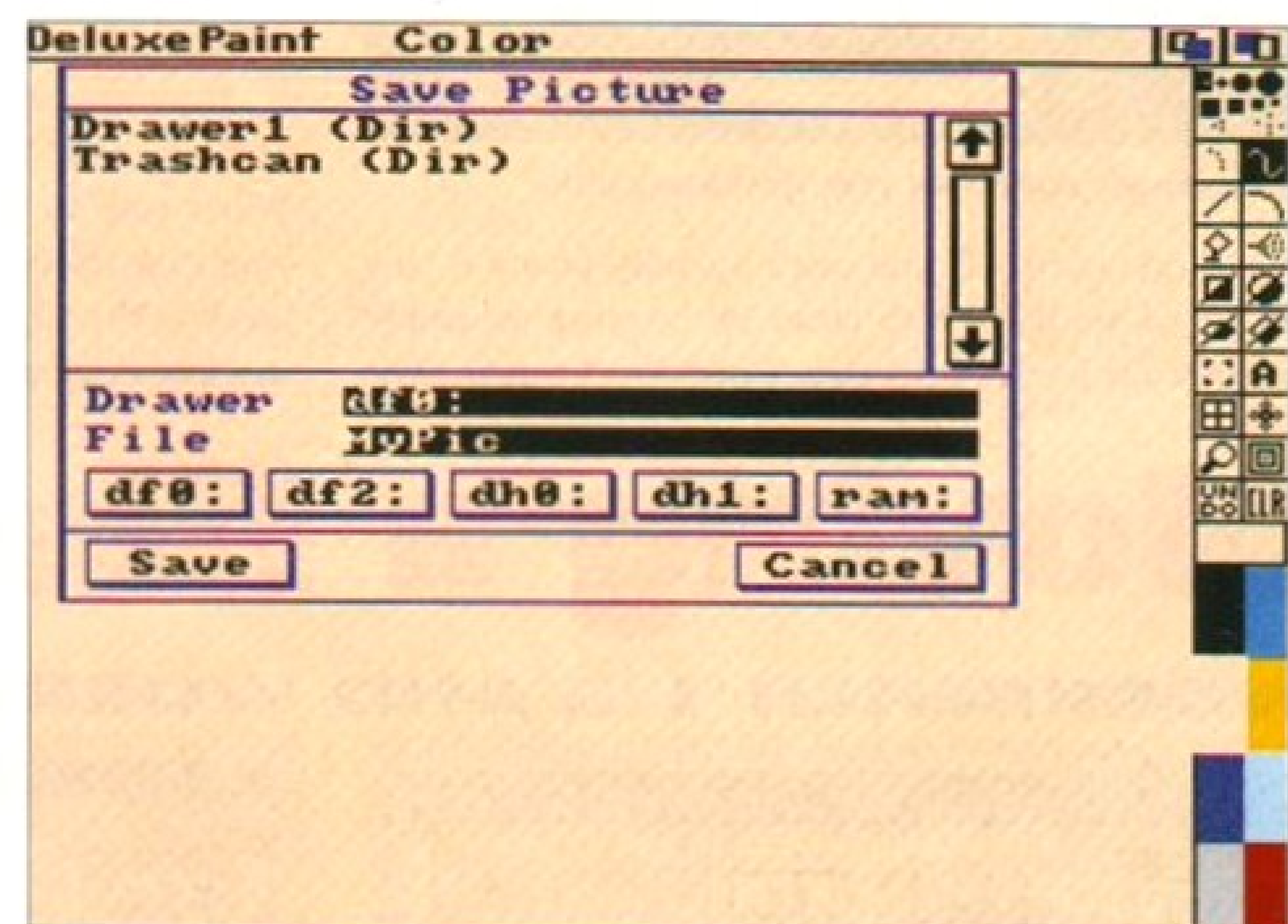


With the tab moved so that the hole is covered up, you can save new data to the disk.

Your *Deluxe Paint* disk should always be write-protected (move the tab that is in the corner of the disk so the hole is showing) because that way you can't save anything onto it, so there's less chance of you damaging the program on the disk.

All right, so how do you save a picture to a blank disk? Well, it's easy enough. There you are, with your picture all finished and ready to be preserved for posterity, and your *Deluxe Paint* disk in the disk drive. Go to the Save menu option from the Files menu. The Save box, known as a requester, will appear.

Now take the *Deluxe Paint* disk out of the disk drive, put your blank disk in, and click on the button marked DF0: at the bottom of the box. This tells your computer that you want to switch to the disk that's now in the internal disk drive, and if you've got any files on that disk already it will bring up a list of them on the screen.

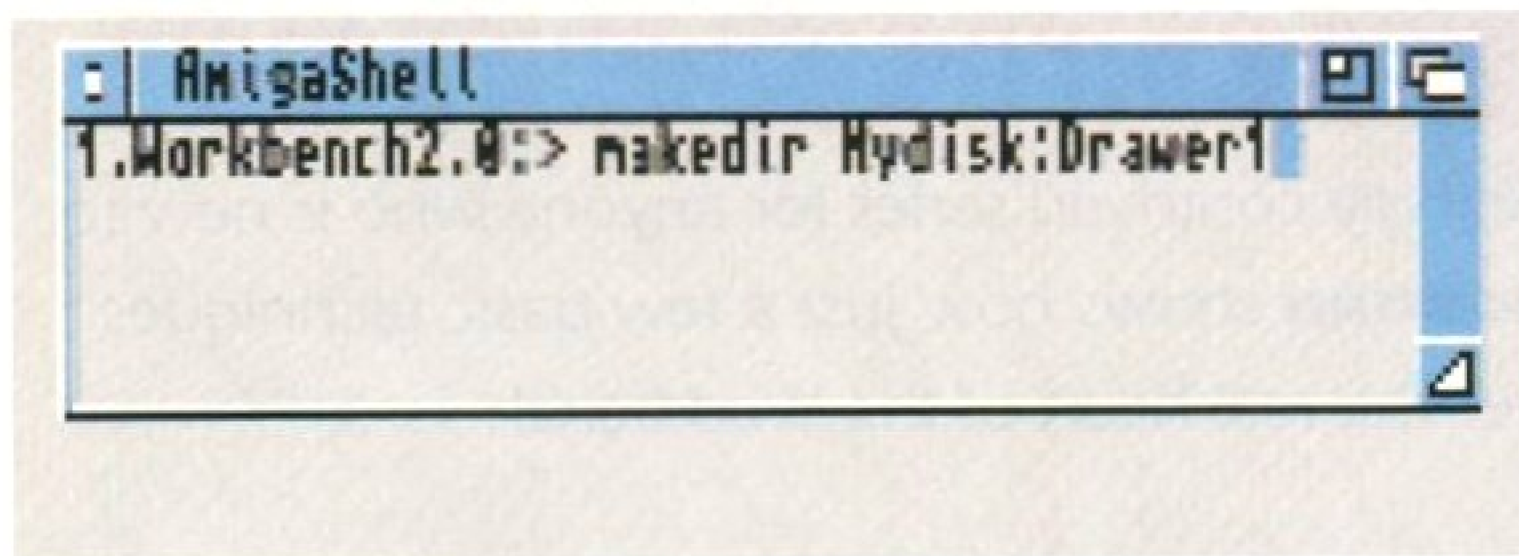


When you've selected the 'Save' menu, you should make sure to take your Deluxe Paint disk out of the disk drive and put your blank disk in.

Now all you have to do is type in a name for your picture file (you may have to click over the black bar where the name goes to make it active) and then click on the Save button at the bottom of the requester box. And it's done! In no time at all, this kind of procedure for saving and loading files on other disks will become second nature.

Creating a new drawer

THE CLI OR SHELL



Remember that to get to the Shell screen, you double-click on the Shell icon on the Workbench disk window. Now type in the command and press the Return key.

This is also terribly easy. You need to use the Makedir command, which obviously enough means 'make a directory' (a directory being the other name for a drawer, if you recall).

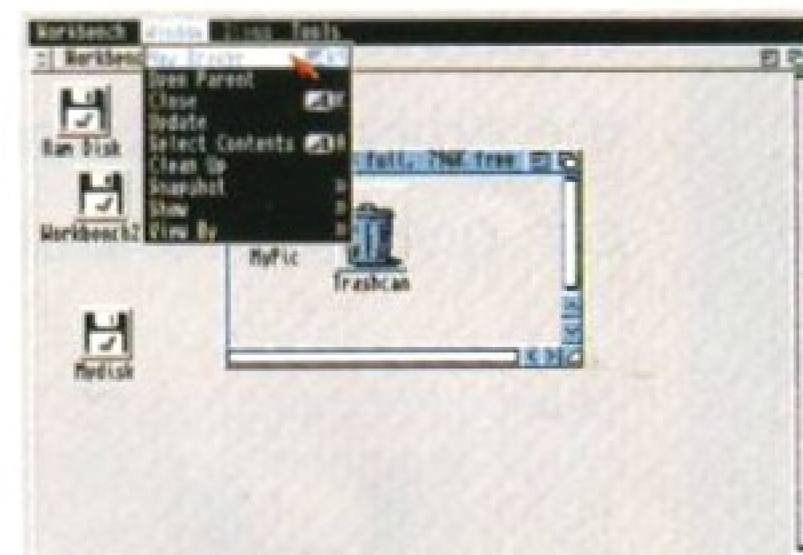
There are two important things you need to tell the Amiga: where you want the directory to be and what you want the directory to be called. The disk name is always followed by a colon (:), to tell the Amiga to look for a disk with that name. My disk is called Mydisk, but if yours is called something else just put that in instead: but don't forget the colon! Equally, you could put whatever you want for the drawer name. Type the following and press the Return key:

```
makedir Mydisk:Drawer1
```

You may have to swop disks a couple of times, but eventually your new drawer will be created. When the prompt reappears to show the Amiga is ready, type endcli and press the Return key. If you open the disk's window on Workbench, you will now be able to see your new drawer.

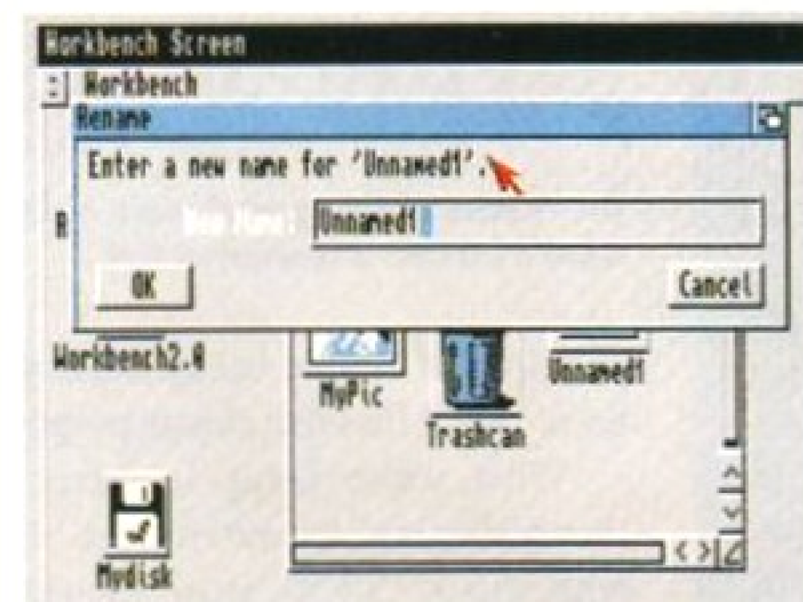
WORKBENCH 2

This is terribly easy for all the lucky Workbench 2 owners out there: if you had Workbench 1.3, you'd have to go through the whole unpleasant rigmarole of copying a drawer and renaming it.



Make sure the window with the coloured border is the one you want the drawer in.

We'll assume you've loaded up Workbench: now take your Workbench disk out and put in your blank disk with the *DPaint* picture on. Double-click on the disk's icon to open the window displaying its contents. Now select the 'New drawer' option from the 'Window' menu. You may be asked to swap disks a couple of times, but before long a new drawer will pop up along with a requester box.



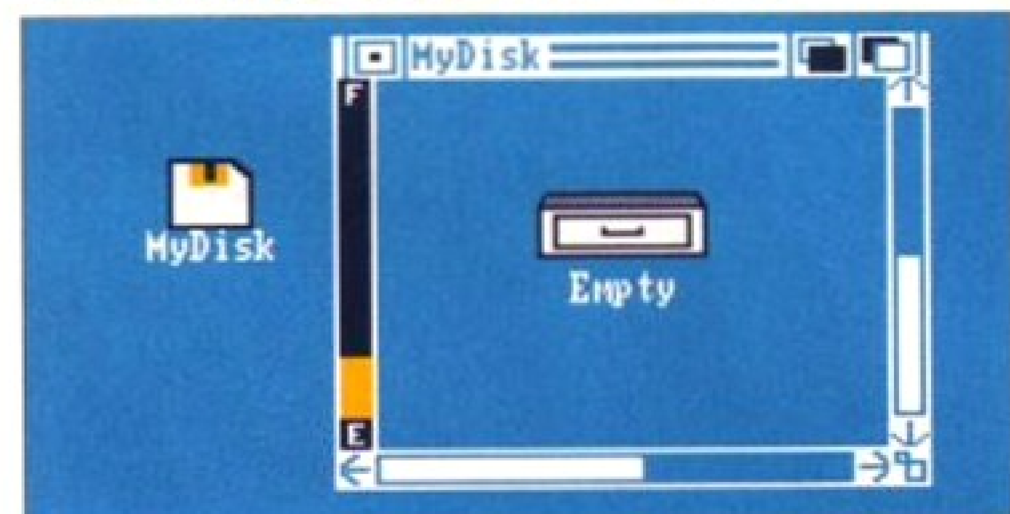
This box will pop up automatically for you to type in a name for your new drawer.

The new drawer will be called 'Unnamed1' and the requester box allows you to rename it straight away. Use the backspace key to get rid of the letters that are there and type in your new name - call it Drawer1 - then press OK, and there's your new drawer.

When you're doing this in future, make sure that the disk window you want to create a drawer in is highlighted, otherwise you'll get a drawer somewhere else.

Copying a drawer

WORKBENCH 1.3

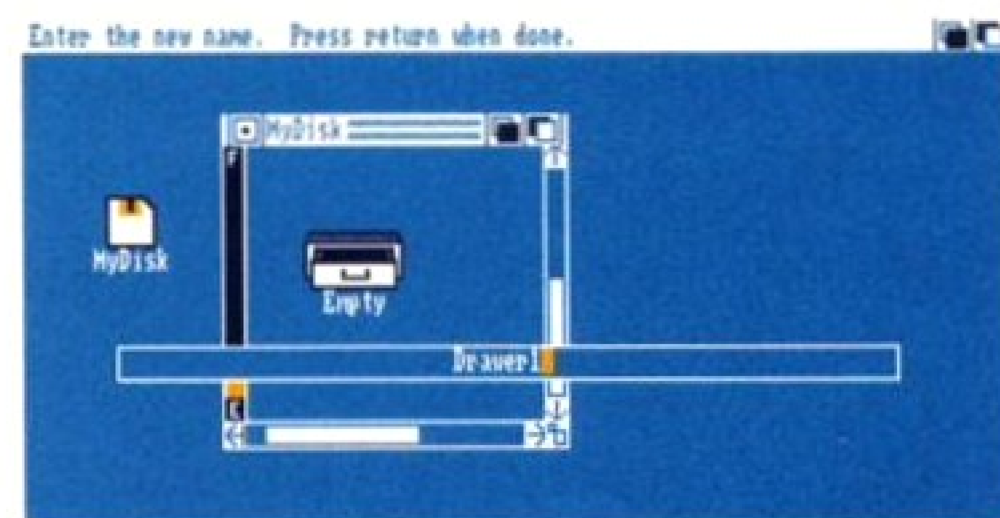


Find the Empty drawer on your Workbench disk.

With Workbench 1.3 you can't actually create a new drawer, so we'll have to cheat by copying an empty drawer from somewhere else. Load Workbench, then put your blank disk with the *Deluxe Paint* picture into the disk drive. Double-click on the disk icon to open the window showing the disk's contents.

Every Workbench 1.3 disk has a drawer on it called Empty. Double-click on the Workbench 1.3 disk icon, insert the disk when it asks you to, and in the window showing the Workbench 1.3 disk's contents you should be able to see this Empty drawer.

Now drag the Empty drawer from the Workbench disk window into the window of your blank disk. When you do this, the Empty drawer is copied onto your disk. Notice that the original stays where it is, on the Workbench disk. You'll find out more about why in a few moments, when we get on to copying files.

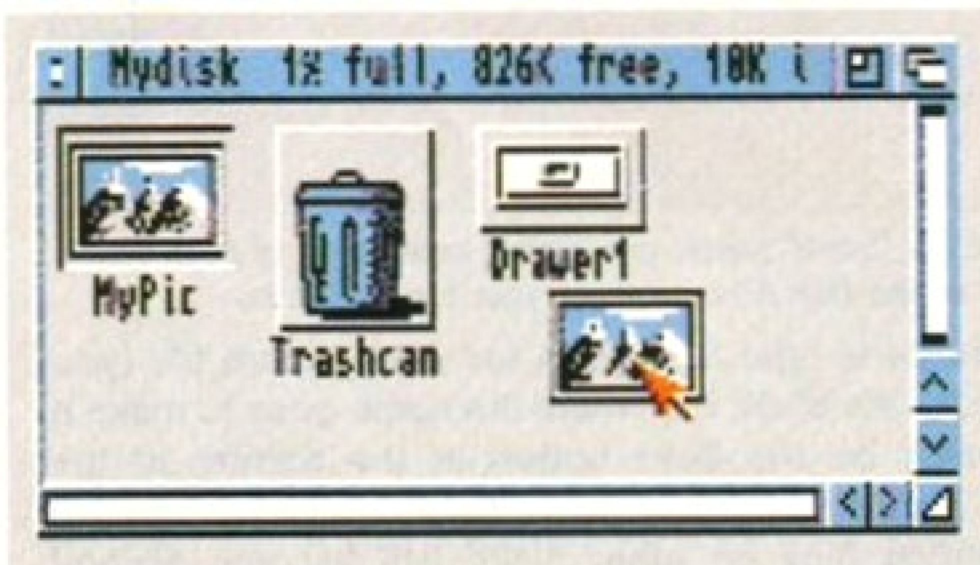


Select your drawer and choose the "Rename' menu option.

You'll want to rename your drawer rather than have it called Empty, so do that: the process is exactly the same as renaming a disk, which we did last issue.

Moving a file

WORKBENCH 1.3 AND WORKBENCH 2



You can put a file into a drawer simply by dragging it onto the top of the drawer icon...



...or you can open the drawer's window first, and drag your file from one open window to the other.

This really couldn't be simpler. All you have to do is drag the icon of a file from where it is to where you want it to go.

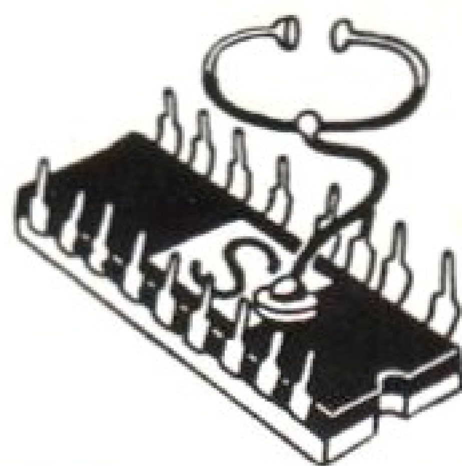
There are two different ways to do this. You can drag the file icon on top of the drawer icon and let go, and the file will drop into the drawer: if you now open the drawer's window, there is your file! Alternatively, you can open the drawer's window first, and drag the file's icon from the disk's window into the drawer's window. Both ways work fine. Easy, eh?

Just in case you don't remember how to drag an icon, you simply hold down the left mouse button.

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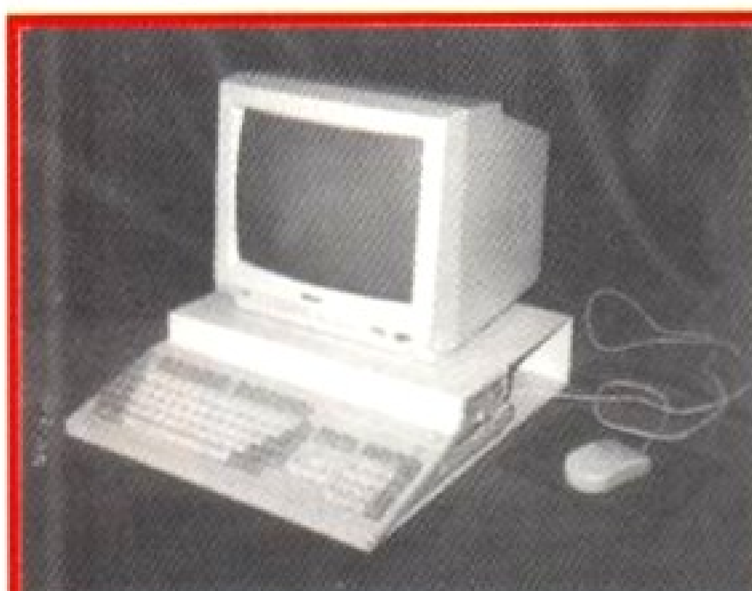


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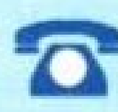
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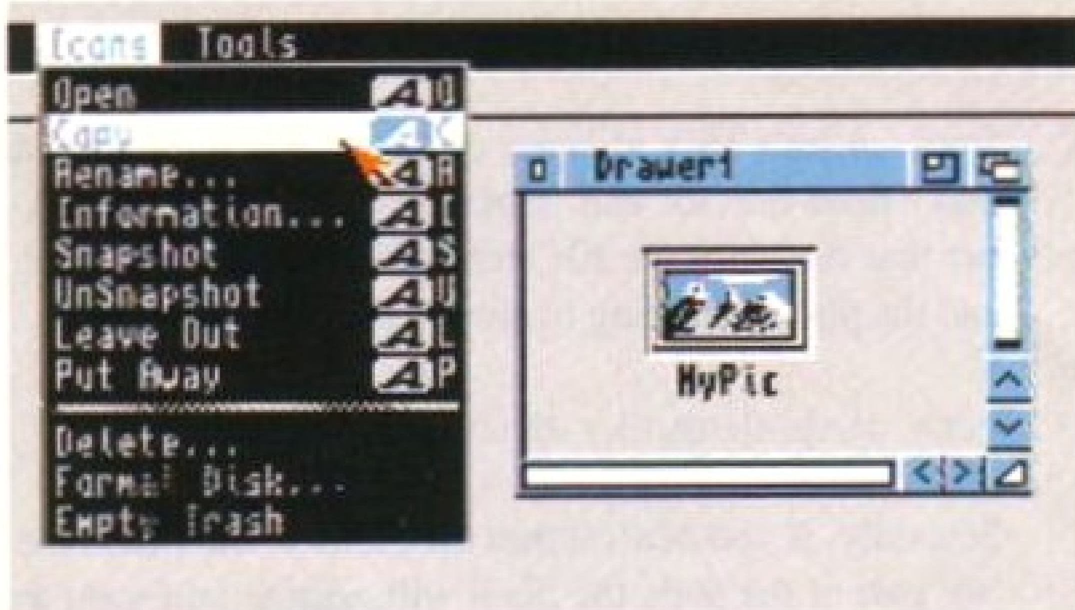
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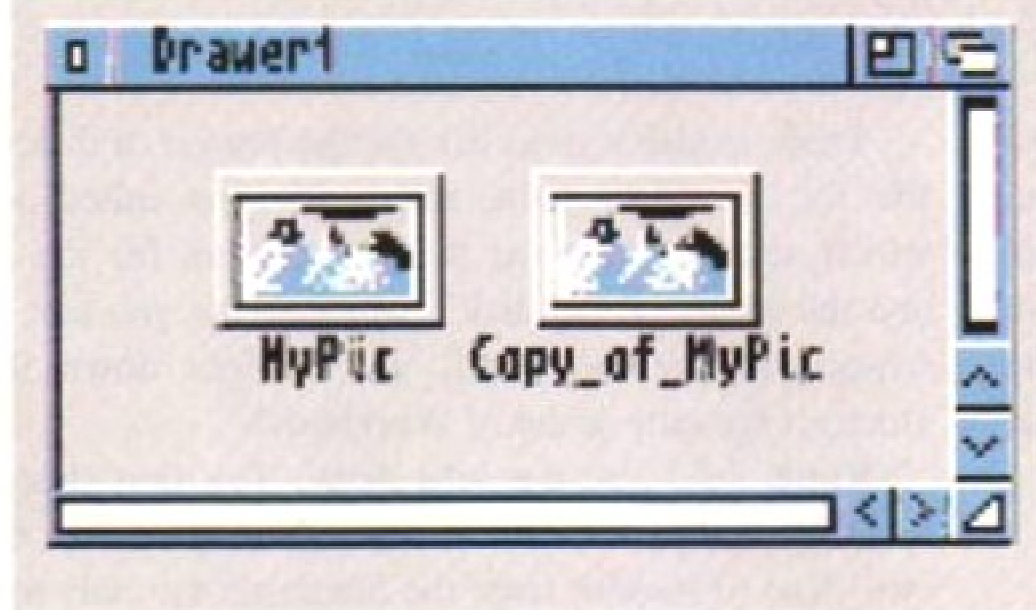
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Duplicating a file

WORKBENCH 1.3 AND WORKBENCH 2



To make a duplicate of a file in the same place, you simply select the file and choose the 'Copy' menu option.



Because the copy is in the same place, it has to have a different name, so it's automatically called "Copy of...".

This is an equally simple process. All you have to do is select your file, then select the 'Duplicate' option from the 'Workbench' menu on Workbench 1.3, or 'Copy' from the 'Icons' menu if you're using Workbench 2. Your second file will appear, with 'Copy of' in front of the name of the original. You can now rename the file just as you would rename a disk or a drawer. The only name you can't give the copy is one that's taken already, such as the same name as the original. However, if you move the copy to a new place - so that one is in the drawer and the other is in the disk's window, for example - they can have the same name!

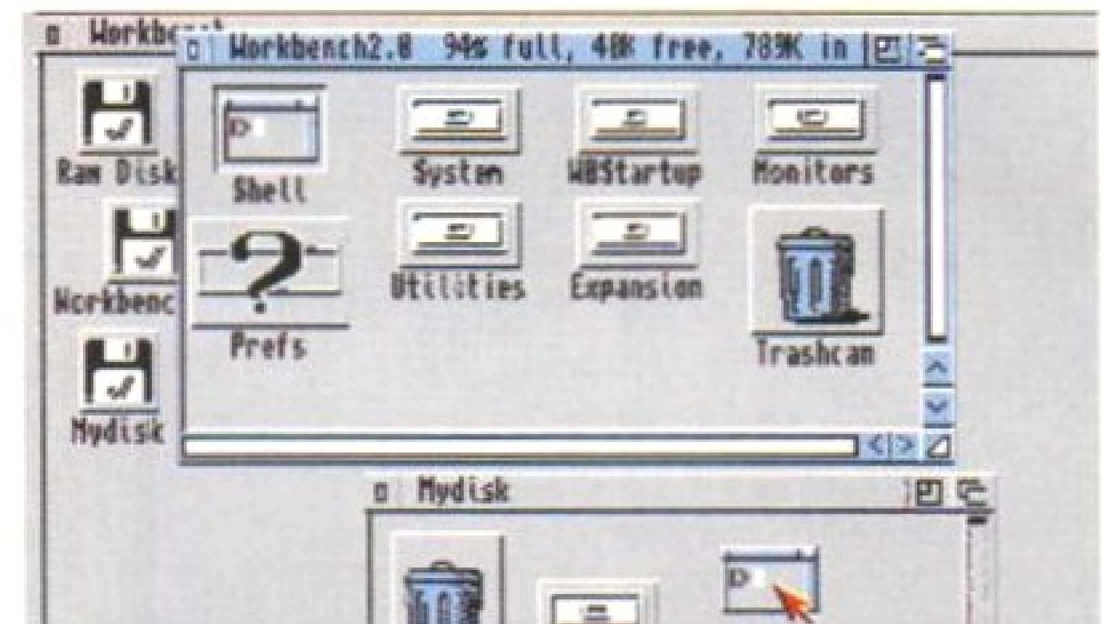
Copying a file

WORKBENCH 1.3 AND WORKBENCH 2

As well as duplicating a file, you can also copy a file from one place to another, putting the copy in a new place but leaving the original where it is. In Workbench, you can only do this from one disk to another.

To try this, open the Workbench disk's window. Simply drag the 'Shell' icon from the Workbench disk to your blank disk's icon, just as if you are moving the file from one place to another. The Shell will be copied to your blank disk.

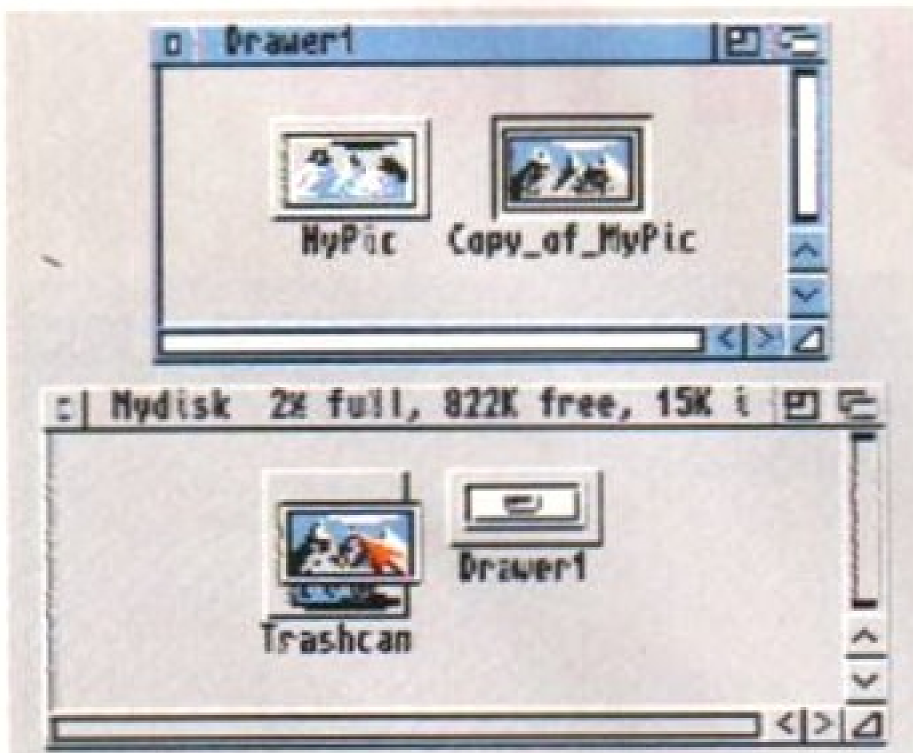
The reason we've called this process 'copying' and the previous process 'duplicating' is that this moves it to a new place, whereas duplicating leaves the copy in the same place as the original. If you read the piece about copying with the Shell, you'll discover that there's no real difference.



To copy a file from one disk to another, simply drag it from the first disk's window to where you want it.

Deleting a file

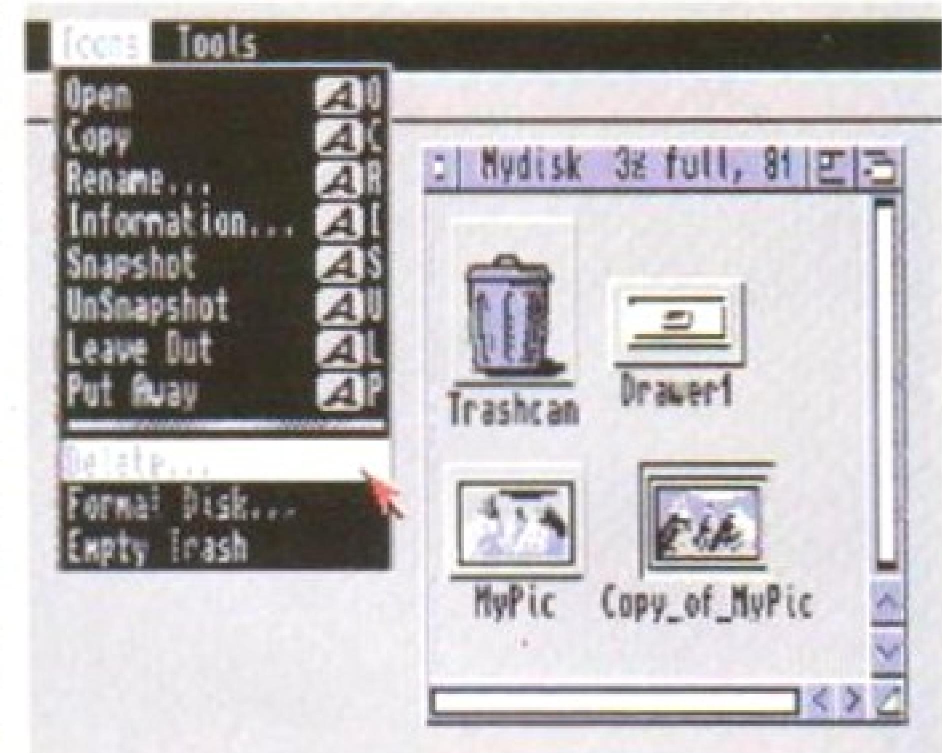
WORKBENCH 1.3 AND WORKBENCH 2



One way to get rid of a file is simply to sling it into the Trashcan, then empty the trash.

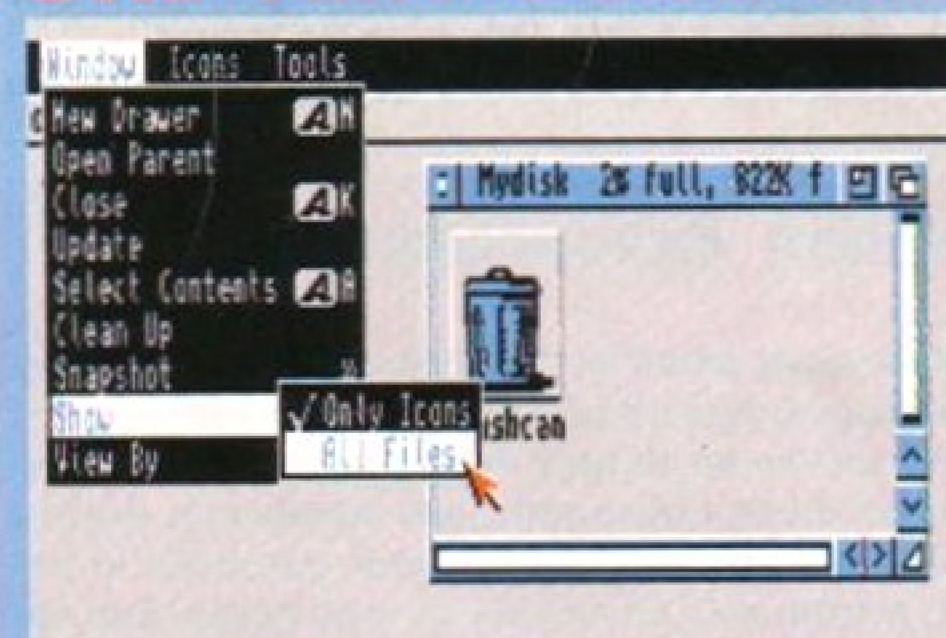
Again, this is very simple task. Just drag the file you want to delete into the Trashcan: it acts just like a drawer. Then select the Trashcan's icon and choose 'Empty Trash' from the 'Disk' menu (Workbench 1.3) or the 'Icons' menu (Workbench 2). One important note: anything you put in the Trashcan won't actually be deleted until you Empty Trash, so you can always take it out of the Trashcan again if you haven't.

Workbench 2 users also have another way of deleting a file: you can select the file's icon and then use 'Delete' from the 'Icons' menu. There is a Workbench 1.3 equivalent, the 'Discard' option from the 'Workbench' menu, but because this only deletes the icon, and not the file represented by the icon, it's best never to use this. An explanation of how icons differ from the files they represent follows, when we get on to how you do these things using the Shell.



An alternative way for Workbench 2 owners only is to use the Delete option from the menus.

ONE VERY GOOD REASON WHY WORKBENCH 2 IS BETTER!



This disk window has files in it, but you can't see them. Select "Show all files" and they will appear!

Fortunately, whenever you save a picture file from *Deluxe Paint* it also has an icon (an .info file). But as you may soon discover, not all files always have an icon. Try creating a file without an icon yourself: use the Shell as described to delete just the .info file for your picture (the one that's the same name as your picture with .info on the end, so mine is MyPic.info). Type a line something like this:

```
delete Mydisk:MyPic.info
```

If you've got Workbench 1.3, you won't be able to do anything to the file now unless you use the CLI again. But if you are using Workbench 2, you can cheat! Select the window that should have the file in, then move the mouse pointer over the 'Show' option of the 'Window' menu. You'll notice that another mini-menu sprouts from the 'Show' option: select 'All files' from this mini-menu.Suddenly an icon will appear for your picture file! This icon is what's known as a Pseudo-icon, and it means you can move, copy and delete files from the Workbench even if they don't have a proper icon. It's a great idea which means that Workbench 2 owners will never need to suffer from hidden files lurking on their disks, forgotten about and unfindable!

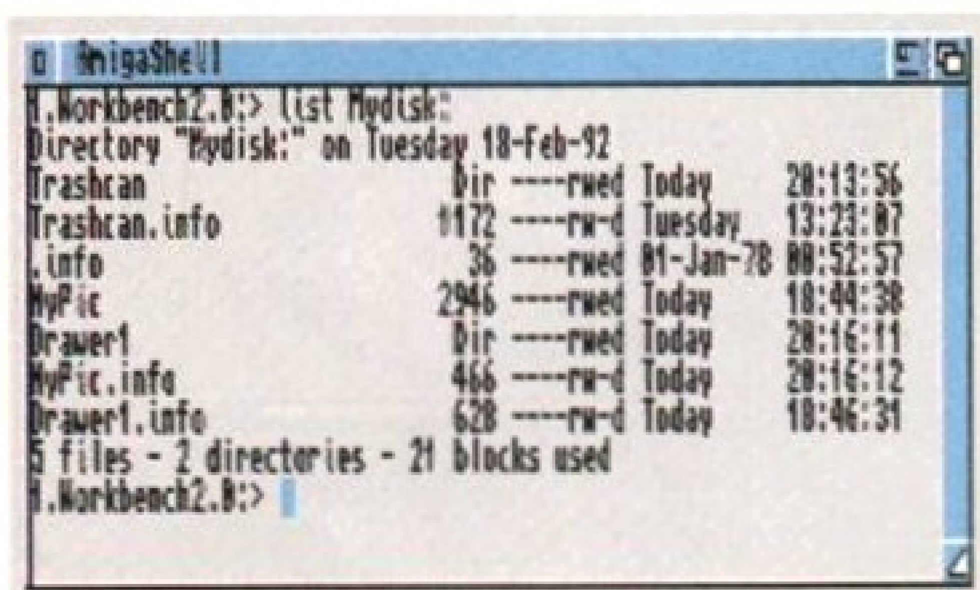
Copying a file and duplicating a file

SHELL OR CLI

One handy thing to know when using the Shell is how to get a list of what's on a disk: you use the 'list' command. remember that the Shell always needs to know exactly where you are talking about, so you'll need to tell it the name of the disk you want a list of. Open the Shell and type something like this, but of course putting in whatever you've called your disk:

```
list Mydisk
```

You may have to swap disks, then the Shell will print up a reply something like this picture…



Notice that your *Deluxe Paint* picture is actually there as two files: mine are called MyPic and MyPic.info. All the icons that you can see on the Workbench screen are actually '.info' files, so the MyPic.info is the icon for my picture.

There is also a .info file for the drawer, a disk.info file for the disk's icon, and a file just called .info, which actually contains the information for the size and the shape of the disk's window. As you can see, when you use the Shell, you're right down there amongst the nitty-gritty of Workbench!

Right, let's get the jobs done. The first thing to mention is that we cannot actually move a file from one place to another from the Shell: we can only move files to a new place by making a copy of them in the new place. Still, this does give us an advantage: we can copy files without moving them to another disk. here's how it works.

The command that we use is 'copy', and again we have to be very careful about telling the Shell exactly where everything is. Let's copy the picture file into our drawer:

```
copy from Mydisk:MyPic to
Mydisk:Drawer1/MyPic
```

Remember that whenever you type a line of instructions into the Shell, you must press the Return key to make it happen. Notice that in each particular case we have to give a full 'path' for each file, starting with the disk that it's on (and then followed by a colon :) and then, when we want to put it in a drawer, including that in the proper order (and drawers must be followed by a backslash /).

Right, there are also lots of options we can choose from, so let's look at some of those. For starters, you don't need the 'to' and 'from', providing you remember that the place the file starts off always comes first, and the place it's going to always comes second:

```
copy Mydisk:MyPic Mydisk:Drawer1/MyPic
```

Secondly, if you don't repeat the name of the file in the 'to' part of the path, the Shell will assume you want to leave the name the same, so this will do just as well:

```
copy Mydisk:MyPic Mydisk:Drawer1/
```

And equally, if you want to, you can change the name so that the copy has a different name:

```
copy Mydisk:MyPic
Mydisk:Drawer1/MyPicAgain
```

And we can use this same trick to duplicate a file, giving the copy a new name but leaving it in the same place as the original

```
copy Mydisk:MyPic Mydisk:MyPicAgain
```

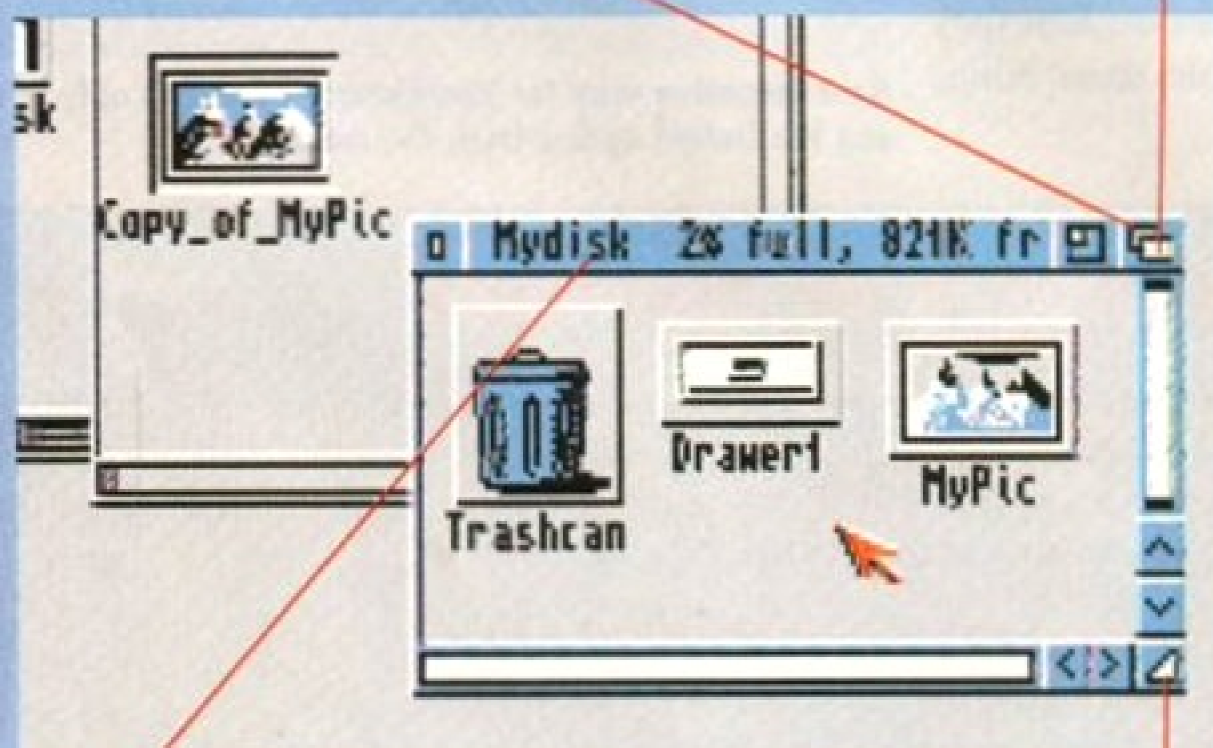
Now, remember those .info files. If we exited the Shell (by typing endcli, remember?) at this stage we would not be able to see our copied file in the drawer. You must also copy the .info file into your drawer as well, using the same technique. OK?

KEEPING WINDOWS IN ORDER

Here's how to make sure you can always see the window you need, and what to do if it gets buried under another!

If your window is under another one, click here to bring it to the front…

…and if the window at the front is just getting in the way, click here to send it to the back. These two are separate icons on Workbench 1.3.



You can move windows around the screen by dragging this bar across the top of the window.

To change the size and shape of a window, drag it around by this little box in the bottom right-hand corner.

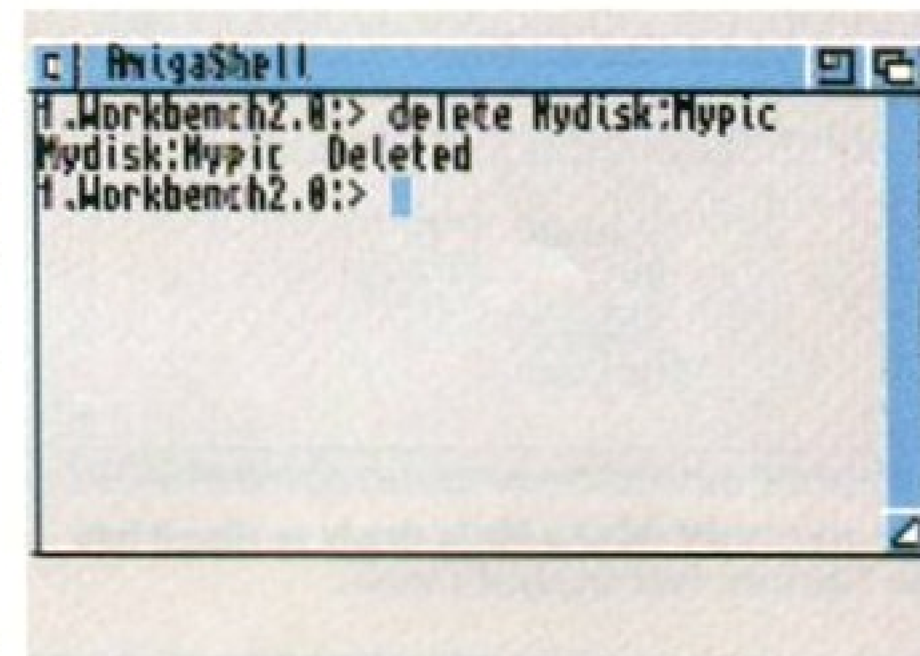
Deleting a file

SHELL OR CLI

To move a file with the Shell, you'd have to copy it to the new place you want it in and then delete the original. Again, deleting with the Shell is easy: you simply use the 'delete' command, but again you must be very careful to specify the correct path to point out the file you want. Let's delete the original picture, leaving the copy:

```
delete Mydisk:MyPic
```

Remember to delete the .info file too! So, by the end of this little experiment, you should know everything you need to be able to move files around, make copies and get rid of unwanted files. All very useful!



One thing to watch for when you are using the Shell is its responses. When you are deleting files, it will confirm what it's done. Only when the 'prompt' reappears are you ready to type in a new instruction.

JOB DONE! ANYONE CONFUSED?

We've learnt an awful lot this month: all the basic jobs that Workbench is there for. From now on, you've got no excuse for not keeping all your disks properly organised!

However, we may have moved a little swiftly, so go back over things and make sure you understand the processes. If you do get stuck, please write in to Workbench, ***Amiga Format***, 30 Monmouth Street Bath BA1 2BW and we'll answer your questions in the Workbench pages of the magazine. Next month, we'll be moving on even deeper into the heart of the Amiga!



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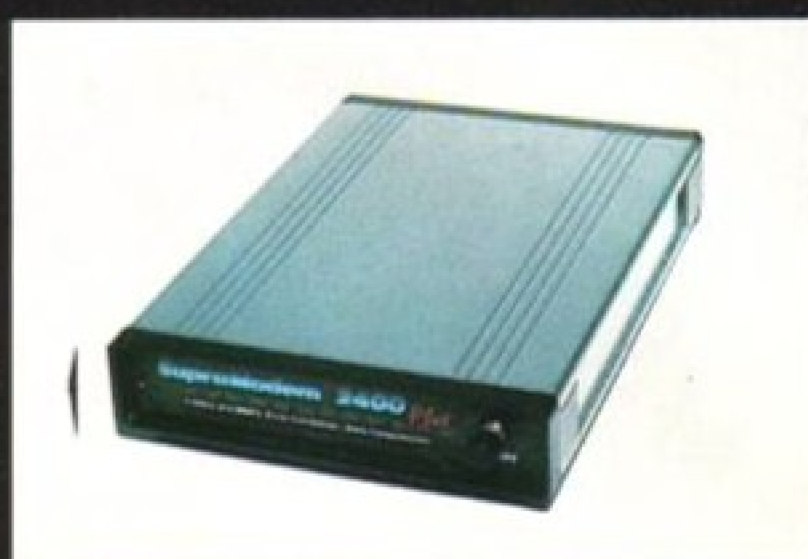
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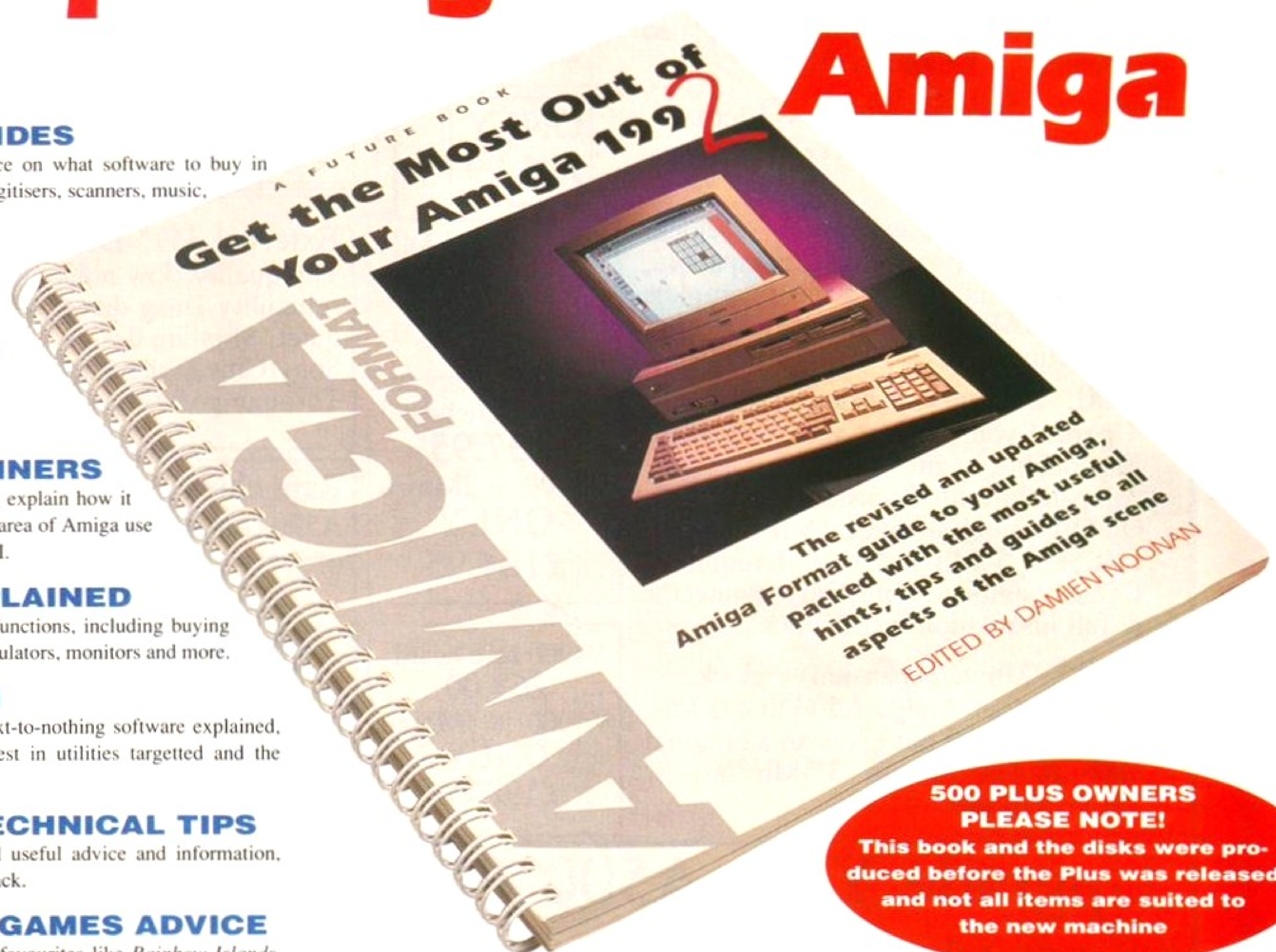


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Workbench

Advice, hints and tips: on the intricate – and not-so-intricate – workings of the Amiga and its peripherals. That's **Pat McDonald's** sole mission on these pages. If you need help, then he's here to give it.

SMART AMIGA

FROM: A LYALL, TATTERSHALL

I vaguely remember (many years ago) in a computing magazine, there was a program which gave the impression of artificial intelligence. While not being in the HAL 9000 class – from the film *2001* – it could nonetheless conduct a conversation with the person using it, by putting up messages according to what was typed in. Do you know of any similar program for the Amiga?

The program you mention is called *Eliza*. It's pretty naff (to be honest) but an Amiga version was on Coverdisk 18, sadly now sold out. You could see if any of your friends have that particular issue. There was another similar program on that Coverdisk, namely *Niall* (Non-Intelligent-Amos-Language-Learner).

Niall was clever in that it could actually learn from what you typed in. Unfortunately, that version of *Niall* was temperamental. I may be putting a compiled (faster machine code) version on a future Coverdisk if enough people show interest.

```
NIALL:Pardon.
USER: I said do you like Chess.
NIALL:Yes of thermonuclear war.
USER: Cup of coffee?
NIALL:Sometimes.
USER: Four minute coffee and chess.
NIALL:Okay.
USER: I want to play the Russians.
NIALL:I am not want to have a nice game
of coffee.
USER: Lighten up dude.
NIALL:Cup of coffee.
USER: What do you think of Frank?
NIALL:No i need to have to play the fun
sort.
USER: Are you smart?
NIALL:Okay.
USER: Speedball II - Poetry in motion.
NIALL:I went to.
USER: Where?
NIALL:Are not want to spain once.
USER: What is the secret?
USER: Life the universe etc?
NIALL:Greetings niall .
USER: _
```

Niall **is probably one of the most bizarre Artificial Intelligence programs– it gets smarter as you type into it.**

Also, do you know of a good PD word processor with a spell checker?

There are no such programs, but there is a separate PD spell-checking program called *Amiga Spell*. It has a small dictionary (3,000 words) but it can be taught many more. You could use any PD text editor such as *TextPlus 2.0*, *TextEngine 2.1* (my favourite), *WordPlus*; there are many others. Then, when you saved the document, you could use *Amiga Spell* to check the spelling.

COLOUR PRINTING

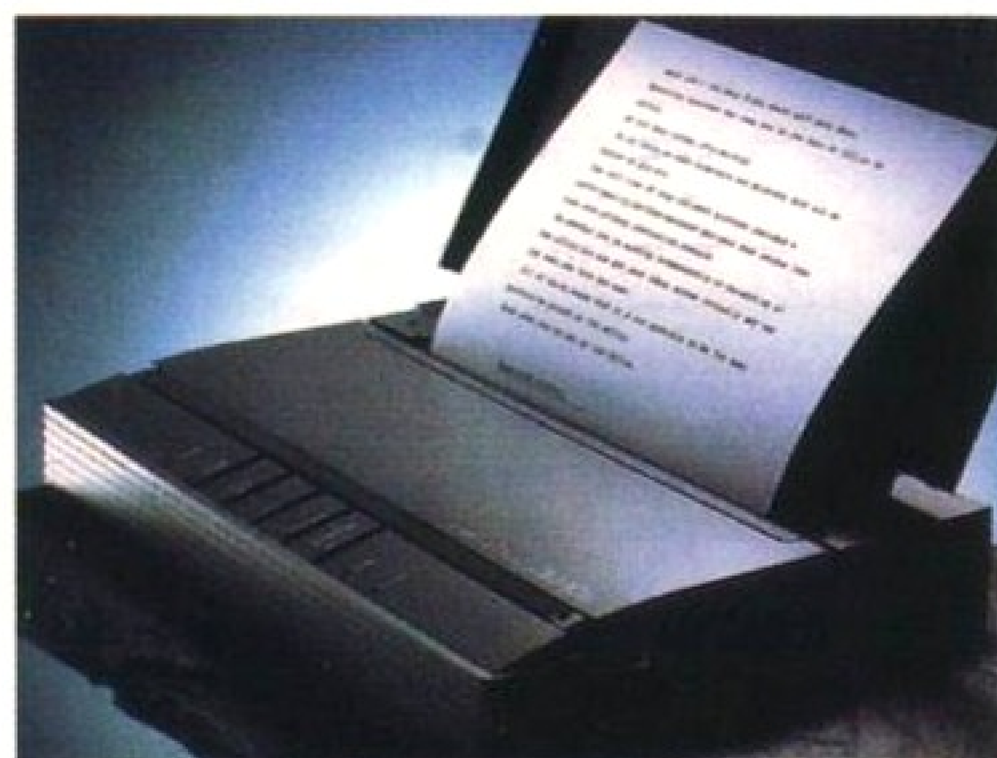
FROM: NICK PERRINS, WALSALL

I am writing to ask you your opinion on colour printers for under £300. I was considering the Citizen Swift 224 and the 24e. But I know you think the Canon BJ10e is very good too. A lot of the printers can print at high speed, but my main concern is the quality of printed graphics, although I expect reasonable performance at printing text too.

Right, first an admission and apology to a lot of readers. The Canon BJ10e is NOT a colour printer (although I have been saying it is in recent issues). The reason why I made such a silly mistake is simple: at the time I was asked whether or not it was colour, I couldn't find the printer itself and I couldn't remember. So I looked at the packaging, which said that it was a colour/black type (the word colour was marked over).

I just assumed that the BJ10e was available in both forms from this, and never checked more thoroughly (I was half sure that it was colour). I didn't think that the message wasn't saying what it printed – it was saying what colour the case of the printer was! In this case, black. Someone must have been testing out a marker pen on the box...

Of the two printers you have talked about the 24e should give much better graphic dumps, although the 224 (I'm not very familiar with this type) should print text documents faster.



The Canon BJ10e is not, I confess, a colour printer after all. My most humble apologies for such a stupid mistake.

MISSING DRAWERS

FROM: ANDREW CANION, AUSTRALIA

I have been attempting to design my own split image icon for use as a drawer. I have copied the Empty drawer from my Workbench 1.3 disk. I have then split this icon using the *IconMerge* program on the Extras disk.

I then edit it with *IconEd*, and saved the two images back to disk before joining them into one icon with *IconMerge* again. The actual changing image works fine when I click once, but when I double click to open the drawer itself, I get an error message telling me that the drawer cannot be opened. I'm a relative beginner, so tell me in simple terms what am I doing wrong?

An icon is just a picture to click on. What you're missing is a directory with the same name (in this case, empty). You're clicking on an icon, but your Amiga cannot find anything with the same name. To make a directory from the Shell, type:

```
Makedir nameofmydisk:Empty
```

It should work then. For nameofmydisk, put the name of the disk that you're editing icons on. If the name has spaces in it, then you must put double quotes around the whole thing, for example:

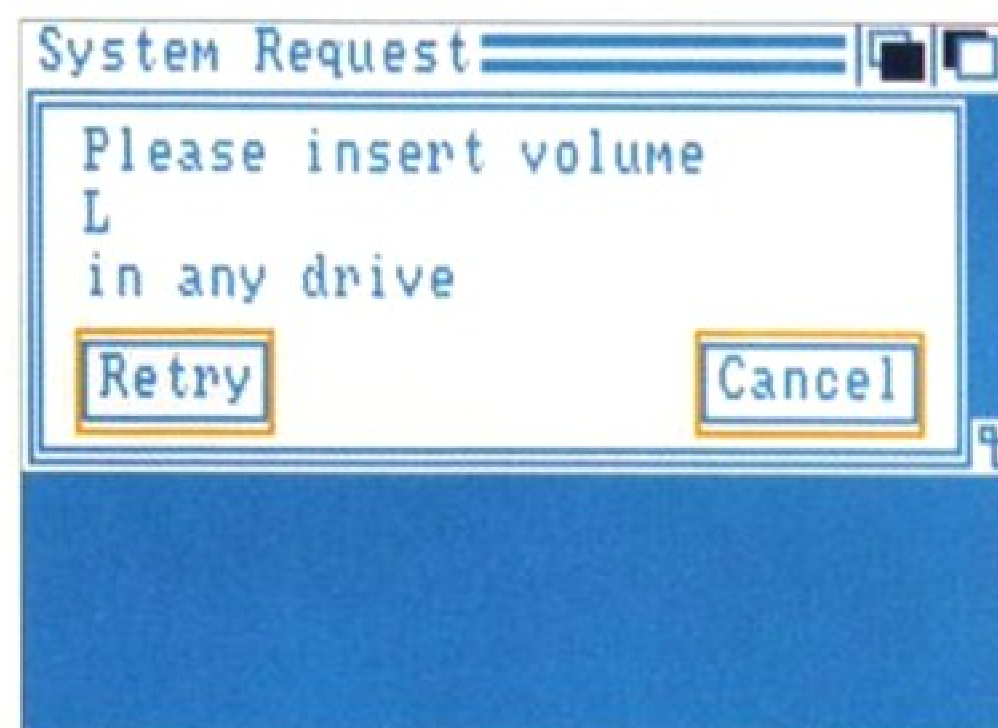
```
Makedir "Name of my disk:Empty"
```

L FOR LEATHER

FROM: STEVEN DAVIS, NEWCASTLE

I am very concerned about some of my games and how they work on my Amiga. They usually load fine, but sometimes when I finish a certain stage or level it doesn't work. When they are working, I often get a message telling me to insert volume L into the disk drive.

1) What is volume L?



If your computer displays this message, then the chances are that it's looking for a disk-validator program in the L directory of the disk. Because it can't find one, it assumes that L is a different disk.

Well, it's not really a volume. On most AmigaDOS disks there is a directory called L, which contains programs to set up the Amiga properly when it first boots up. For instance, *ram-Handler*, the program which sets up the RAN disk, is usually kept here.

However, if AmigaDOS cannot find an actual L directory on the disk you booted from, then it assumes that you have a separate disk called L containing the programs that it needs to load.

2) Why is my Amiga asking for it?

This is probably because it's trying to load the disk-validator program, which is kept in the L directory. The disk-validator program checks the disk on its own to see if there are any checksum errors on the disk which contains it.

However, because disk-validator is run automatically when you insert a disk, it makes a great place for viruses to hide. The best way to find if you have a disk-validator virus is to use the *V-Check 5.26* on last month's disk. Start it from the menu, move the mouse pointer to the bar saying "Virus Checker" and click once with the left, then the right mouse buttons.

Incidentally, you often get this message with our Coverdisks. It doesn't mean that you have a virus – just that there isn't a disk-validator file on the disk. There usually is not enough space on the Coverdisk for such a file, and even if there were some readers would find their disks being infected by viruses.

ROCK ON AMIGA

FROM: PAUL DAVIDSON, BALLYMENA

I have been considering buying a sound sampler package and was wondering which one to buy?

The best is *Audio Engineer Plus*, but at over £150 it's expensive. *Technosound Turbo* gives a similar level in sampling quality, but the software is not so good. You can use the *Audio Master* software from *Engineer* with practically any sampler (all sampling cartridges work with all software, except being Datel's *Sample Studio 2*). *Sound Master* is a good alternative (£30-£40). *Audition 4* is another good sampling program.

In plain English, buy *Technosound Turbo* or *Studio Master*. Then when you want a better program (either *Audio Master* or *Audition 4*) for better recording and editing facilities, you don't have to buy a different sampling cartridge. We sell either of the above on our Mail Order pages on P192. The reason why we sell those particular types is that they scored the best in our reviews before our Mail Order stocked them for sale.



***StereoMaster* looks a lot better than *Technosound Turbo*, but the options are slightly more limited. It's a good place to start though.**

I would like to grab guitar sounds and maybe distort them. I'm very interested in composing rock music by using my Amiga, and I'm wondering how the chords would sound from my guitar or a commercial rock album?

Oh dear. Well, they sound fine (if you're sampling fast enough) when you play them at the same sample rate. However, when you change the rate at which the sample plays, chords often go off key. This isn't so bad when you play the same note at a different octave – but when you try and change the note to one of very similar tone, it goes out of tune!

The way around this problem appears to be having several different samples of the same chord played at different tones, and using the one that fits. It's very fiddly but with a bit of patience and perseverance (1Mb of chip memory for the samples helps) it can be done.

NO HARDCOPY REQUIRED

FROM: KELVIN ASTON, ISLE OF ARRAN

I've got a little program I want to send in for the Coverdisk. While looking down the checklist I saw the fatal words "Readme.Doc" printed.

I'm sure that somewhere in my collection of *Amiga Formats* there was an item on copying *PPmore* (the popular text viewer program that you use) from the Coverdisk to an Empty disk but I can't find it.

It's probably really simple but when I try I can only copy the whole disk. Please print the article again. If I am, however, hallucinating – it was never printed at all – please tell me how to do it anyway.

Here's how you do it. Load up Workbench, double click on the Shell, and type (for this month's issue; *PPmore* is on the *Myth* disk):

```
Copy from Coverdisk33b:c/PPmore to
Name_of_my_disk:c
```

It is generally a good idea to keep all utility programs like *PPmore* in the C (commands directory) on Name_of_your_disk. It just helps to sort them out from the rest of the disk. You were probably using the Diskcopy command (for copying a whole disk) rather than the Copy command (which is used for copying individual files or directories.

Incidentally, we no longer bother printing the Coverdisk submissions checklist; partly because if a submission isn't up to scratch we ask for changes; but also because due to long exposure to Public Domain software I can generally find my way around any submission. Don't let it bother you – concentrate on the quality of the programs and documentation, rather than the form in which you present them to me.

PROSPECTIVE USER

FROM: PAUL W SCOULDING, EASTBOURNE

Last year I was an Atari ST fan but due to a bad deal I lost my ST and I am now intent on replacing it with an A500 Plus. From what I've heard of the machine it sounds great, but there are a couple of questions that I would like simple answers to:

1) If I fit my Amiga with more than 1Mb of memory, what will improve? The quality of the gameplay? The graphics of the games? The sound?

Quality of gameplay will not change in most cases, except the few games that use extra memory to read in more from a disk. This means that the disk drive is not used very often, which doesn't affect the gameplay but does affect the pace. Sometimes it pays to have large memory for games, but this is rare.

The graphics of a game is likely to change only gradually for Amiga's with more than 1Mb. Only one commercial game actually needs this (*Hare Raising Havoc*, reviewed on Page 85) at present but there will certainly be more. Sound can also be improved by having a fair amount of memory, but again practically all games only need one megabyte.

Where extra memory does come in useful is when you're using 'serious' (non-games) software. If you've got the odd megabyte or two extra, then you can really use the Amiga as creative tool. See the article on memory on Page 154 for more information.

2) I'm new to the Amiga so will I be able to control the Workbench from the keyboard only? How easy is it to change the look and feel of Workbench?

Workbench 2 (on the A500 Plus) allows you to do most of the everyday tasks using just the mouse. The Shell gives you a gateway via the keyboard into the heart of the Amiga disk operating system.

Changing the look and feel of Workbench is easy, but getting it looking better than it came on the disk depends partly on your artistic temperament and also on your ability to use the Shell properly.

3) I would like to assign chosen keys on the Amiga with certain sound effects, like Phazers, Zappers, Explosions and so on. Where would I start?

That depends on when you want them to play. If you want to do this to add sound effects to an existing game, forget it, unless you're a machine code hacker.

However, if you want to be able to do this without anything else going on it's fairly easy. You can also setup the keyboard to do this when using the Shell (but not Workbench – that's based on the mouse).

Where you start depends on how much you know already. There are plenty of Tracker programs around, which let you arrange and mix sound samples as you please, and save the songs to disk. It's not difficult to get some enjoyment out of these programs, but to use them properly needs time and a musical temperament.

For playing sounds through Shell it's relatively easy, but expect some frustration when learning how to use it. If you're a fair programmer in say, Basic or C, and you get such a programming language (one isn't supplied with the A500 Plus – get AMOS BASIC from Mandarin) then you'll find it easier again. If you don't have a clue about programming, it's better to stick to just learning how to use the Amiga at first.

4) Can a trackball be used with many games?

A trackball does the same job as a mouse, so trackballs will work with all games that allow you to use a mouse. That's a sizeable chunk in terms of simulations, management games and role-playing games. The average 'Kill 'em All' game wouldn't touch the mouse (or trackball) with a bargepole.

5) I am crazy about simulations. Which is the most realistic one available on the Amiga, and are there any *Star Trek* sims around that are worth playing?

The most realistic one is the flight sim *Birds of Prey*. It has 12 different missions, 40 jet aircraft, and lets you fight an aerial war from your Amiga. I haven't stopped playing it since I mugged a games reviewer for a copy.

Star Trek? You're in luck! I think Tobias Richter's Public Domain *All New Star Trek* is the best version ever. There's at least three others in the Public Domain. Oddly enough, these are about the only games that make use of large RAM expansions. Also, Tobias Richter's graphic *Star Trek* slideshows and animations have to be seen to be believed.

WANTED: YOUR QUESTIONS!

Yes, we got loads of them, but we still think there are plenty of questions that people haven't asked. Got a tricky puzzler or something more simple? We read every one, and even if we don't answer straightaway, your ignorance is how we judge what to include. Please, please send your queries to: Workbench Questions, *Amiga Format*, 30 Monmouth St, Bath, BA1 2BW.

WANTED: YOUR ANSWERS!

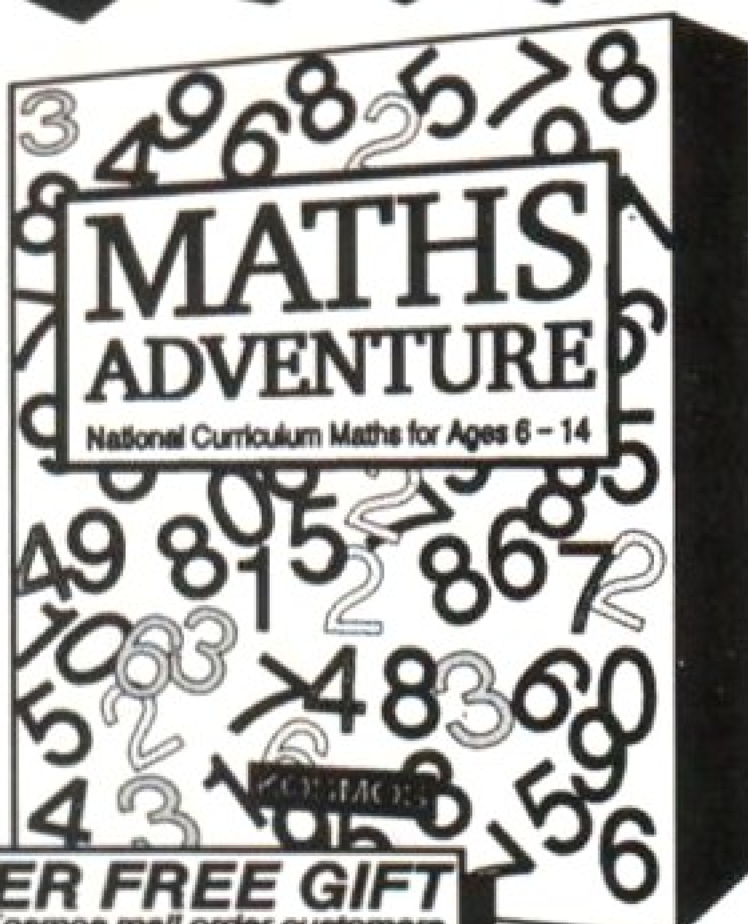
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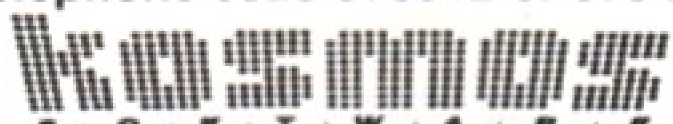
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Answerfile

Quick question and long answer session on all manner of things Amiga, hosted as usual by Amiga Guru **Pat McDonald**.

Q Just what are computer viruses? How do they work?

A Computer viruses are essentially computer programs. As with all computer programs, they exist on disks (both floppy and hard). The main feature of a virus is that it can reproduce – it can copy itself onto other disks without you being any the wiser.

Viruses come in two different types. The most common are the bootblock virus types. These live on the bootblock of a disk (see ***Amiga Format*** 32's Answerfile for an explanation of bootblocks). These viruses start the Amiga as normal, except that they copy themselves into memory and activate.

When you are using the Amiga and you then insert another disk, the virus checks the disk to see if it has already copied itself onto that disk. If so, it just waits for a 'clean' disk to infect. When such a disk becomes available, it copies itself onto that disk. Such viruses are fairly obvious, because your games collection stops working very quickly as the virus copies itself from disk to disk.

The other type of virus is the file virus. This masquerades as a regular program, but again can infect other disks with copies of itself. This sort of virus cannot harm games disks (such disks cannot usually have fresh files written onto them). But they regularly knacker data disks and Workbench disks.

Most viruses will write random garbage on disks somewhere along the line. The most up-to-date virus checker for finding and destroying viruses is the one on Coverdisk 31 (although this has itself been updated several times since).

The best way to avoid virus contamination is to switch the machine off for about a minute. This does not apply for an A500 Plus – these machines can remember viruses and similar resident programs (like *Doody* on Coverdisk 31) for up to 10 minutes. If you just reset the machine with the Ctrl key and the two keys either side of the space-bar, the virus will usually survive to infect more disks.



The A500 Plus can remember viruses and programs like *Doody* for up to 10 minutes after switching off. So if you think you've got a virus leave your Plus turned off for at least that long for safety's sake.

Q Sometimes my Amiga's caps key light starts flashing and the keyboard lock ups. Why? It usually only happens after I've been using the machine for some time.

A Essentially, your Amiga has a hardware problem. It's a very frustrating problem, because just taking your Amiga apart can fix it. This phenomenon is a symptom of a duff CIA chip or keyboard multiplexer chip. CIA chips are easy to replace, keyboard multiplexers are extremely fiddly (and the most common cause of the problem). I suggest that you send your Amiga away to have the relevant part replaced.

Q Is there a three position ROM sharer? I want to use Kickstart 1.2, 1.3 or 2.04, for the best compatibility.

A Yes there is. Memory Expansion Systems (the people who make the Cortex) can sell you one for £23.95 for the switch version, or 39.95 for the keyboard switch option (the board is wired to the keyboard so a certain key selects a certain Kickstart). MEX (051-236-0480).

Q Does 'Copyright so-and-so' on a game mean that I can copy it?

A Quite the reverse. It means that so-and-so has the right to copy, not you. Be aware that just because a program does not have a copyright message displayed, it can still have a copyright message embedded in the code – this still counts.

Q I have lots of RAW format sound samples from my collection of PD disks. How do I convert them to IFF (Interchange File Format) to use in *Sequencer One*?

A There is no program that I know of specifically for this task, but the software sold with many sound samplers can do the job – you just load the sample in RAW format, and save it again in IFF. Please remember, though, that most sampling software will not run unless you have a sampler connected.

Q I want to expand my machine's RAM, but I was wondering what is the best sort of memory for writing music, chip or fast RAM?

A It depends. Having more chip RAM will allow you to store more and longer sound samples, but fast RAM lets you run more software at the same time, or bigger programs. It's always a good idea to have some fast RAM on any Amiga, because many programs need some fast RAM in order to operate.

Q I will be going away to study at university soon, to continue my computer studies. Ideally, though, I want to use an Amiga as it's far more flexible and powerful than anything else. But everyone I talk to says "Get an IBM PC". Why? Surely an A3000 is well up to the tasks of any university or college course?

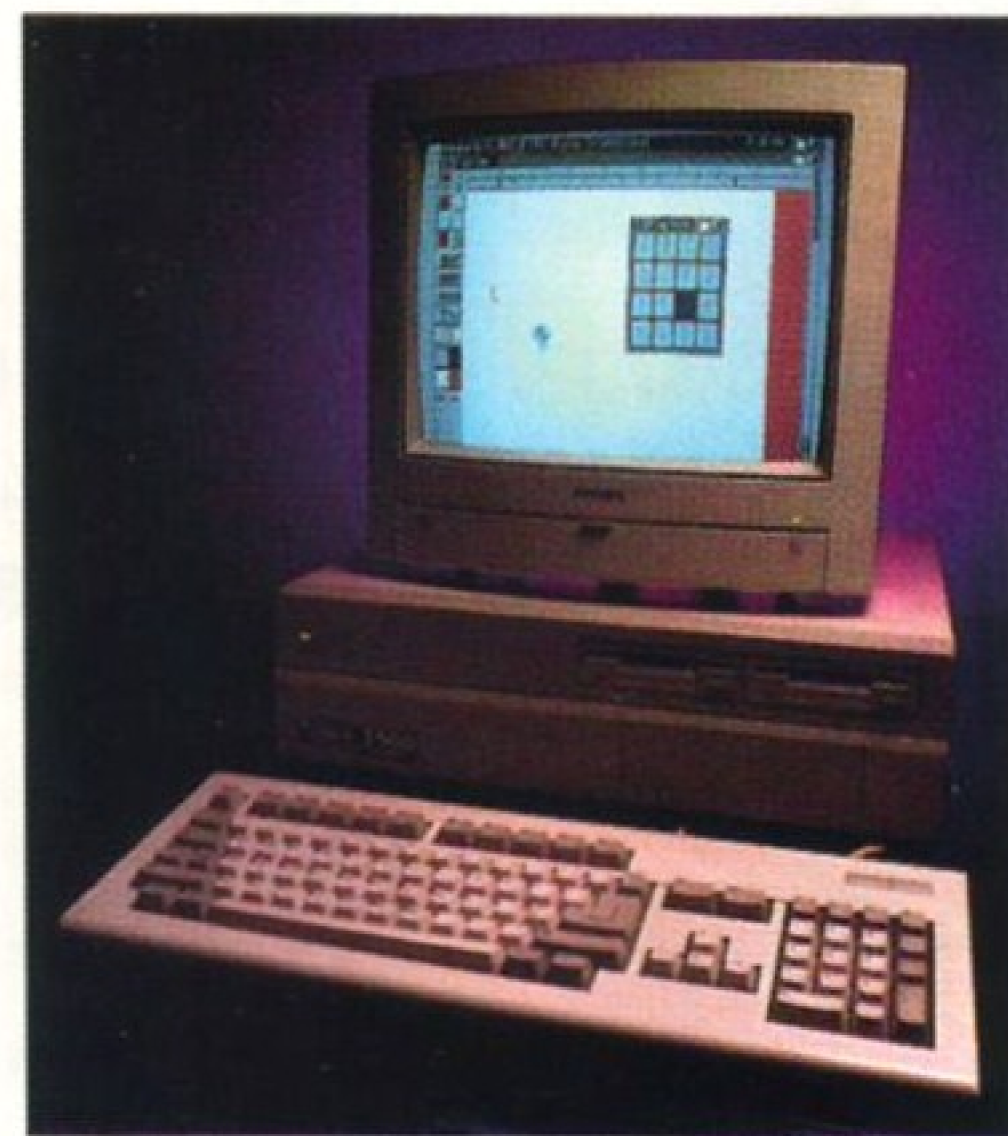
A Essentially, the problem with Britain's higher education is that they rely on IBM PCs for all their course work. They use only IBM programs, and usually supply a list of all the software used in the course. It's then up to you to find a suitable machine.

I could be a typical Amiga fan and just say "this approach sucks", but it does make a lot of sense to place the responsibility on the student, rather than the college saying "You must get this brand and model of computer". It's not as if PC software is totally alien to the Amiga.

The Amiga can cope with this hurdle. Rather than going for the A3000, I would recommend getting an A1500 or A2000 (revision B – revision A went out years ago) and fit a Commodore Bridgeboard to it. This will allow you to run far more Amiga software than an A3000. It won't cost nearly so much. And it will allow you to run all the PC software for your college course.

You could go for an A500 with an emulator card such as the KCS Bitcon board or the ATOnce. However, in my experience these cards are just not as compatible as a Bridgeboard – and for your tasks compatibility with as many programs as possible is fundamental.

If you're not in a hurry, the 386 version of the Bridgeboard will be available in a couple of months – the 286 and XT versions have been heavily discounted to clear stocks. The really great feature of the Bridgeboard series is that you can plug in PC cards to the inside of your A1500/A2000. To get the best out of Bridgeboards though, you will need a hard drive and some extra memory – which will still leave the price at about half an A3000!

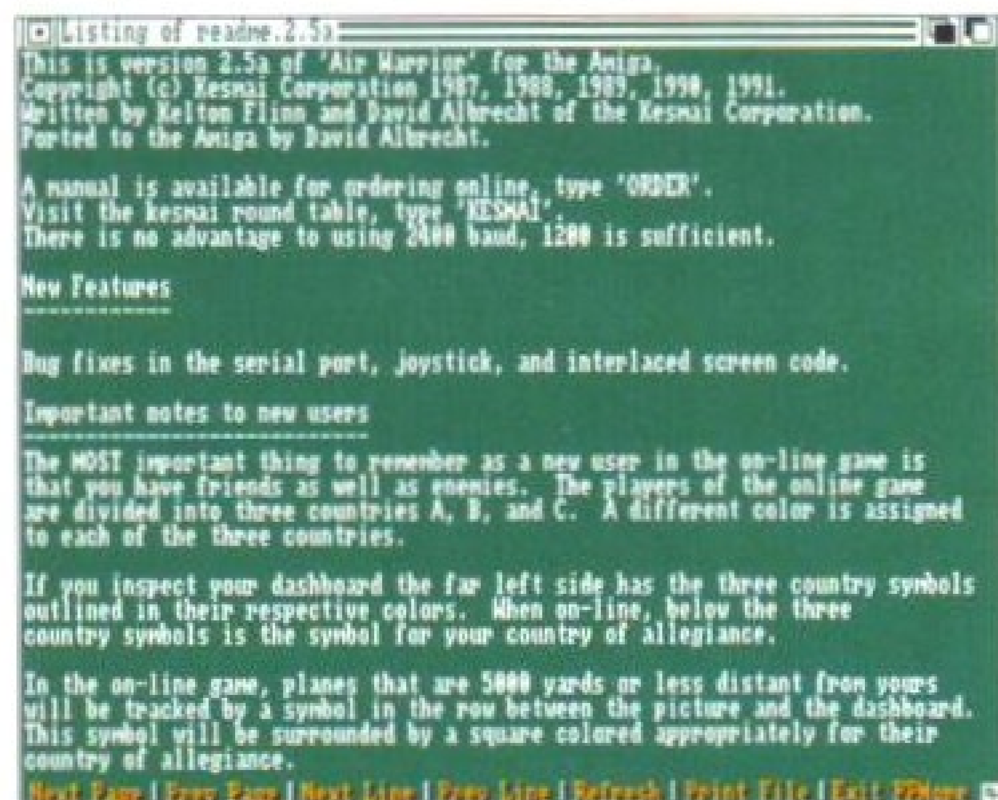


At around £570, an A1500 Plus can have a Bridgeboard, hard drive and monitor added, giving full PC compatibility and still being miles cheaper than an A3000. The ideal choice for students.

Q How do I print the readme files from the Coverdisk? I click on "Print file" and it doesn't work! Also, readme files from Coverdisks cannot be loaded into word processors, why?

A To print the documentation on the Coverdisk, first load up Workbench. Then, insert the Coverdisk, double click on that disk's icon and then on the particular Readme file. Then click on the "Print File" option. The reason is that, including the facility to print files straight from the Coverdisk would take up space on the Coverdisk, which means less programs on the Coverdisk.

The reason why the Readme documents on the Coverdisk are sometimes garbage to word processors is that they have been crunched with *PowerPacker*. This means that they take up less space on a disk, but they are no longer in ASCII format and are therefore garbage to all word processor programs.



To print out a Readme document from the Coverdisk, first load Workbench, then click on the disk icon, then on the Readme icon, and finally click as indicated.

Q More memory is needed for our 1Mb Amiga, as we have just bought *Deluxe Paint 4*. Hard drives are too pricey; they cost about the same as a new Amiga! Are those memory cards larger than 0.5Mb that fit in the trap-door slot any good? They're cheap, but are they worth it?

Don't think of hard drives as expensive – think of the Amiga as cheap. Those 'oversize' trap-door expansions you mention have problems. Your Amiga must be unscrewed and taken apart to fit them – they don't just plug in and go. You have to take a chip out of the board, plug in another board, and stick the chip back in on top. This completely voids your warranty – not to mention the risk of accidental damage.

As you say, they are cheap. And they suffer from few genuine compatibility problems today. However, the larger (greater than 1.5Mb) types must have a special program run before the Amiga recognises the memory. And your programs will run slower, as memory connected to the trap-door works slower than memory connected to the left side of the computer.

Q I am a bit confused about what hard drives can do. I've seen in the *Pen Pal* and *Deluxe Paint* manuals that the programs can be installed on hard drive. It seems to me that you can take the information stored on several floppy disks and store them all in memory. Is that only with hard drives, or does it work with large memory expansions too?

A hard drive is simply a big disk on which you can store many different programs. Each Amiga floppy disk can store about 880K (under 1M) permanently; that is, floppy and hard disks do not lose their memory when you turn the machine off. Imagine having one huge disk on which you could store everything on.

These days, hard disks auto-boot; just turn the machine on, and after a few seconds – hard disks are much faster than floppies – you're at Workbench, ready to start clicking on program icons. When you load and save files, the speed difference is amazing

You could, if you wanted, install most non-games (and some games) into RAM. However, you would need lots of it, and it would be very slow to start work, as you would have to read in all the floppies to the computer first.

In-depth Explanation Number 1: Printers

If a program has to print information, then there are three files which must be on the disk that the Amiga started from (in most cases, Workbench). These three files are all vital: if one is missing then a program simply will not be able to print.

The first file is called 'printer.device' This lives in the devs (devices) directory of a standard Workbench disk. When a program asks for the printer to be made available, the Amiga loads this file which contains all the actual routines for printing out data. To confuse matters, there are two in common circulation – the lengths are different, and some programs work with only one or the other version.

The second file is called 'system-configuration'. This is the file which is changed by Preferences – whenever you change Preferences and save, the old system-configuration file, is overwritten by the new. The file contains such information as; whether the printer is serial or parallel (where it plugs into); the settings for printing graphics; and most importantly of all, the name of the printer driver to use.

A printer driver is not a program as such. It's more of a translation table; it gives the translation to convert the ANSI standard characters that the Amiga uses into specific instructions for an individual type of printer.

It's this last necessary file, the printer driver, which eludes most people. How do you get the right driver for any given printer? Well, first understand where drivers live. They have to be in a directory called 'printers', which is usually to be found in 'devs'.

On a standard Workbench disk, there are only two drivers, 'Generic' and 'Custom'. Generic is a very simple driver, which only prints text in one style. 'Custom' is used for running the Amiga with individual printer drivers – which is where things get a bit fiddly...

Most printers can be used to some extent with the printer drivers found on the Extras disk. First, make a copy of the Workbench disk, and throw away all non-necessary files (most of the utilities drawer can be safely ditched) to make room. Just drag them to the Trashcan and select 'Empty Trash' from the disk menu.

Next, double click on the Shell icon and type this (press Return after you've typed the line):

```
copy all from "Extras 1.3/devs/printers" to Sys:devs/printers
```

Substitute the name of your particular brand of Extras disk (it varies from one Amiga version to the next). The quotation marks are there because the disk name has a space in it. This line will attempt to copy all the printer drivers from the Extras disk to the disk you booted from (Sys:). In this case, Workbench.

One complaint that I often hear is that the official CBM printer drivers do not support all the features of a given printer. That's fine, people can always complain about a given situation. But to actually do anything constructive, that's a different kettle of fish.

It is possible to create your own custom drivers, although I won't lie and say it's particularly easy. To do this sort of thing, you need to have a decent manual for the printer in question, and a good working knowledge of how Amiga printer drivers actually work.

I don't have space to go into such a deep subject here, but I know a book that does. *Amiga Printers Inside and Out* is a comprehensive manual on how the Amiga works with printers, how printer drivers work, and how to write your own. Included with the book is a disk full of programs to help you achieve these fine goals.

Back in the real world. I know most people will not be interested in sitting down and creating printer drivers. I certainly haven't got the time.

So what do you really do if you have a printer that is not supported on the Extras disk? Most printers have an Epson emulation mode – they will accept the Epson printer drivers if you set them up to use them. If your printer does not have this (or any of the other common protocols) then you're in trouble. Where do you get a driver?

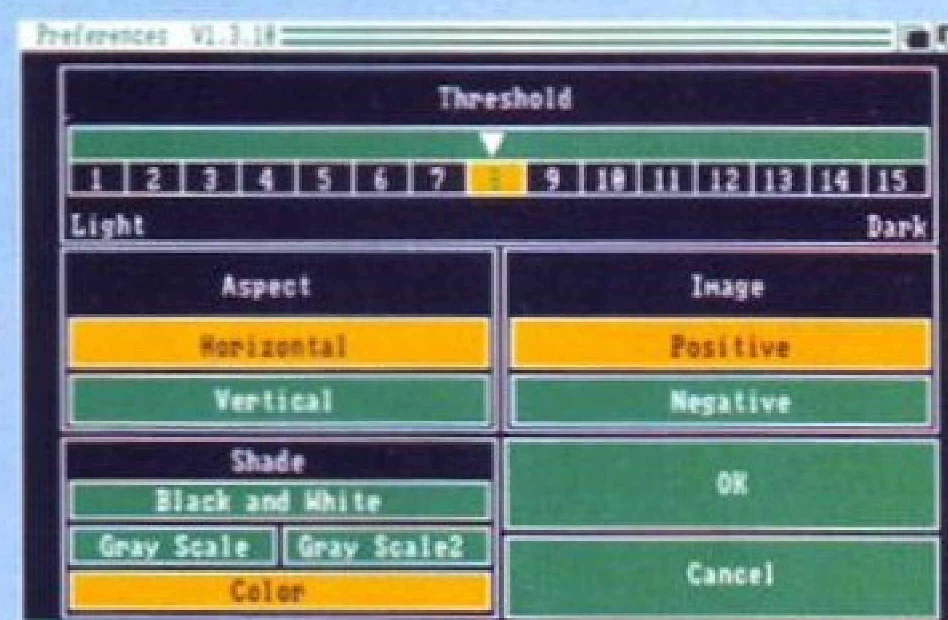
At the time of writing, I know of only three places that do specific printer drivers. WeServe (0705 325354) sell ones for Citizen 24-pins types, Canon BJ10e, and Hewlett Packard 500 types (both mono and colour). They will cost you between £4.95 and £9.95.

Another source is JAM. JAM is run by a guy called Jeff Walker, who can often lay his hands on obscure drivers for a few quid. JAM can be contacted on (0895 274449).

Finally, an ***Amiga Format*** reader called Nigel Streeter both collects and distributes drivers. Although not so good at finding obscure types, he runs a good service. All you have to do is send him a blank disk and a stamped, addressed envelope, and he sends you back everything he has got. He's always looking for different types of driver. His address is 6 Old Mill Court, Chingwell Road, London E18 1NJ.



Setting the printer type with Preferences is very easy, but unless the printer driver is on the disk (in the printers directory inside the devs directory) then it just won't be displayed!



One of the most common complaints is from people who have a colour printer but can only get black-and-white images. Just click on the Colour select within the Graphics 1 page of Preferences.

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WORKBENCH

If you have any problems with the technical side of your Amiga, with hardware or with serious software, Pat will try to answer you in the mag. Alternatively, if you have any advice for others or any handy tips to share, send it in and you could win a prize.
WORKBENCH,
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GAMEBUSTERS

If you've just found the cheat mode, mapped out the levels or found all the passwords for the latest game, send it in to Maff and you could win a prize. Or if you're stuck, ask Helping Hand for advice – or solve someone else's problem and win a prize!
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LETTERS

The Letters pages are for you to air your views and share your opinions: please remember not to ask questions that should be in Workbench! Damien is looking for thought-provoking or entertaining letters, the shorter the better. Prizes for the best two.
LETTERS TO THE EDITOR
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COMPETITIONS

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Letters

This month, with the massive questionnaire at the end of the magazine, we've got a little less space for letters, but we do promise there will be more next time to make up! In a questionnaire mood, editor **Damien Noonan** concentrates mostly on what you've got to say about the magazine itself – do remember to fill in the survey if you've got anything to say about the magazine!

PRICE CRACKDOWN

Most games these days seem to come with copy protection if they are purchased through the right channels. It is the games which have been cracked by pirates that are copyable and therefore deprive the games producers of their well-earned fees.

I think more should be done to crack down on the pirates. After all, most of them are egotistical enough to leave around their codenames, PO Box codes and even addresses.

Eliminate the pirates through tougher legislation, and as most game users would not be able to bypass software protection, hey-presto – fewer illegal copies, more bunce for the software vendors and cheaper games prices?

MD Fordham, Swindon

UN-AFJORDABLE

I know that piracy is a big problem for everyone, but sometimes the right seems to be on the games player's side. Up here in the cold north, games arrive later than in England and are much more expensive. *Cruise for a Corpse* costs £17.99 in England, but here the price is 545 NOK which is about £50. By the way, do you read all the letters?

Peter Mortensen, Arendal, Norway

I don't always read all the letters, to be perfectly honest, because we get so many. About one month in three I'll only get halfway through, but generally even if your letter isn't printed, I will have read it and noted your opinions. Quite often I'll pick out one letter to be printed that actually represents a whole heap of similar opinions.

Our Editorial Assistant Clare reads every letter to the magazine the day it arrives, to see if anyone's got a problem that needs her attention and to make sure letters for Workbench, Gamebusters and Letters all get to the right place. Please help her by addressing your letter to the correct part of the magazine.

AUSSIE COSTS

I am an Amigatitus sufferer from down under who'd like to whinge about whingeing poms who whinge about prices! Think yourselves lucky: over here an Amiga 500 costs £400 rather than £300, AMOS costs £55 rather than £38 and ***Amiga Format*** is £6 instead of £3.95!

There is a new soapie here in Australia called *Maniac Mansion*: the name sounded very familiar but it wasn't until the end credits mentioned that the film is based on a hit computer game that I remembered playing the adventure game years ago on my C64!

Also in *Neighbours* (not that I watch the show!) three Amigas have now popped up. Paul Robinson has one at the office and one at home and a new character called Josh also has one. One thing that puzzled me, though, was when Paul's wife was one day typing frantically away at the keyboard and on the screen was the hand prompting her to insert a disk! And she is apparently quite intelligent!

Jason 'Kingo' King, Clifton Springs, Australia

If you're new to the magazine, we've been 'Amiga-spotting' lately. Did you see the Amiga used with a JCL digitiser on BBC1's Lovejoy*? There's also a new series of the Amiga-based* Star Test, *with a new serious slant and the new serious name* Star Chamber*: it's done by Real Time, the people who do the Amiga graphics for* Countdown, The Chart Show *and who helped out on* Gamesmaster. *Have you seen an Amiga on TV or film anywhere else? Write in and tell us. Here's one now…*

SPOTTED…

Concerning your 'Spot the Amiga' competition, I have just watched the first episode of *The Cloning of Joanna May* and, unless I am mistaken, the computer used to display the clones' files bore the Amiga logo on the monitor.

Regarding your query as to why readers would like to see more letters. Personally I find the majority of them, and your answers, informative and they go a long way to solving problems.

Regarding PD reviews I would like to make a couple of suggestions. It would be useful if they could be given some form of rating, such as stars. Also, as the father of a two-and-a-half year-old daughter, I'd find it very useful if educational software reviews could carry some indication as to the age range they are aimed at.

Frank Lingard, Woodhall Spa

I don't remember ever seeing an Amiga monitor with the logo on, so that one will have to go down as an 'unconfirmed sighting' for the time being.

If anyone missed last issue, I was saying how surprised I've always been that people want to see more Letters pages, and I promised to give a prize to the people who come up with the best explanations. Your 'useful advice' argument is no doubt true of something like the Workbench pages, but I wouldn't have thought it applied so much to the Letters pages, where we tend to discuss topics of general interest rather than get very specific about anything. The next letter I find interesting on this subject.

Finally, I find your suggestion about PD ratings very interesting. We have discussed this before, but what goes on behind the scenes of the PD Update section is that Pat and Maff plough through every single new release and pick out just the best or the most interesting to write about in the magazine. Do we fail to make this clear? If you hadn't realised that, does it make the point or would a rating still help?

LETTERS OK

PRIZE

I believe the Letters pages give the 'average' computer user a much wider outlook on the Amiga world, rather than the people they may see face-to-face. This includes all aspects: machine model, add-ons, views on piracy and so on. It must be good to broaden the knowledge of the computer public.

Chris Firth, Newport, Isle of Wight

I think that's a very persuasive argument and well worth a prize, but it doesn't quite get over to me why so many people seem to think Letters is the best part of the magazine. Do you turn to Letters first when you get your copy? Do you just find it one of the best bits to sit down and have a good read of? Does it make you chuckle, do you disagree with a lot of the opinions, does it make you think? There's still prizes to be had for the best explanations of why Letters is so popular, so get writing!

SHORT ON CONTENT?

I have been a reader of ***Amiga Format*** since Issue One. I use the Amiga for video editing, word processing, paint programs and, as the holder of a pilot's licence, flight simulating – plus the odd game when the grandchildren call.

The March issue took me all of 10 minutes to read: it took me longer to list the content, which revealed 13 pages of CD reviews (according to your figures, there are only 10,000 people in the UK who can use these), 32 pages of games and 152 pages of adverts.

If I wanted a games magazine, then I would buy one. For goodness' sake, let's have a more balanced magazine or I'll change to Exchange and Mart.

In the past I have learnt quite a lot from the answers to various letters, but despite the pieces on *Diskdoctor* I still can't understand how to transfer the files to a new disk once *Diskdoctor* has finished the examination and written its prescription. But then, who understands a doctor's writing except another doctor or a chemist?

R Chudley, Ash Vale

*The balance of an issue is the hardest thing to achieve, and it does depend immensely on knowing what people are keen to see more of. I'd be grateful if anyone who has strong feelings about this could take the time and trouble to fill in this month's questionnaire, particularly the part about what you'd like to see more and less of. And do make a comment at the end about any particular subjects, or even individual programs, that aren't given any coverage in the magazine. We **will** listen and we **will** act accordingly.*

*The March issue in particular concentrated heavily on CDs and this did mean a reduction in both game and serious reviews. I would defend this to the hilt: there's a lot of what is basically Amiga software out there on CD and we Amiga owners are in the unique position of having access to the most advanced kind of software. CD **is** the future, it has massive potential, and we have to keep an eye on it. Plus the fact that in two months' time, all Amiga owners will be faced with the choice of spending £300 on a CD-ROM drive. When you come to make that decision, the key factor will be whether the CD software makes it worthwhile just yet, and so reviews of CD software are vital.*

MAL-CONTENT

I am afraid I must protest most strongly about the March issue. As you are probably well aware, the magazine's content was abysmal!

In the last couple of months I have noticed a steady increase in your advertising, but was prepared to overlook this because of the good standard of the rest of the content, but this month's has left me flabbergasted.

I broke the content down and found 157 pages of ads, it also had two for Contents, four for Coverdisk, 5 pages of advice, two-and-a-half for Letters, two of Charts, three for Getting to grips with Workbench (although I admit this is necessary for beginners) and a page for the Screenplay. That leaves only 51 pages out of 228 that have any interest for the average reader!

You might argue that some of these pages are an integral and necessary part of the magazine, but that's not the point I am trying to make. I know that a large part of your magazine's income is derived from advertising, but I still don't think this warrants the amount in the magazine.

Please don't take this the wrong way: I am not trying to ridicule or belittle your mag, I am only trying to offer my version of constructive criticism. I hope you are open-minded enough to give my letter a little thought and not just toss it in the bin.

Philip Clague, Moreton, Wirral

First of all, we always listen to reasoned criticism, we're grateful for it, and – I say it again! – we do want you to fill in the questionnaire and give us more of it!

I'm very aware that a lot of people feel strongly about the quantity of adverts in the mag, but our previous surveys have always shown an equal split of people who find the ads intrusive and people who think they are very useful as a way of buying things. We'll see how it breaks down this time.

Large quantities of advertising is one side-effect of the success of this magazine, but you have to remember there are other side-effects too: the more successful the magazine is in financial terms, the more money we are able to put aside for our 'promotional; budget'. It's this cash resource that allows us to buy up the rights to complete programs like Vista *(RRP £60),* Sequencer One *(RRP £89) and* Graphics Workshop *(RRP £80) and give them to you for only the price of a second Coverdisk, so you are benefitting directly too.*

And yes, I would argue about those necessary pages. Letters and the Workbench advice section are two of the most popular parts of the magazine; the Getting to grips series has been welcomed by the large numbers of new Amiga owners; clearly we need the Coverdisk pages to explain how Coverdisk programs are used; and as we cram more and more into the magazine, pages like Contents and the Screenplay Intro are vital 'sign-posts' to help you find the information you want. Even the Chart pages have a function: they help you judge new releases and, with the 'Magical History' section, can help you decide whether an older game is worth buying or not.

The March issue included reviews of 46 exciting new CD titles and 15 brand-new games. We also introduced two brand-new ideas: a new budget game review section with reviews of 10 great value games, and a Previews for people who are more interested in serious reviews than games, 'Coming contraptions'.

When you add in all the regulars, I think that's a definite step in the direction of packing more into the magazine, which is our aim. But please, if you think we're going the wrong way, fill in the questionnaire and then we'll know what you want!

WRITE A LETTER, WIN A PRIZE - MAYBE!

Has it ever occurred to you to wonder why newspapers and magazines offer prizes to people who write them letters? Generally, I've always assumed, it's because they're desperately short of letters to print. We don't have any such problem. We always get stacks of letters: But we keep on giving the best, most interesting, thought-provoking or amusing a prize of an *Amiga Format* T-shirt and binder, partly because we're such generous souls, but also because we think your efforts deserve reward.

Write to... 'Letters', *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW. Oh, and while you're reading these pages, it's worth remembering that one letter printed often represents about 50 we've received saying the same thing, so if you've ever thought "Quite right too!" when you read someone's opinions, you're very likely far from being on your own!

BUSTED?

A warning to all new adventurers: never spend your hard-earned cash on an Amiga adventure unless you're sure you're not going to find yourself frustrated and stuck, trying to write to America or even to ***Amiga Format*** in order to find out how to get any further.

Derek Haken, Stokenham, Devon

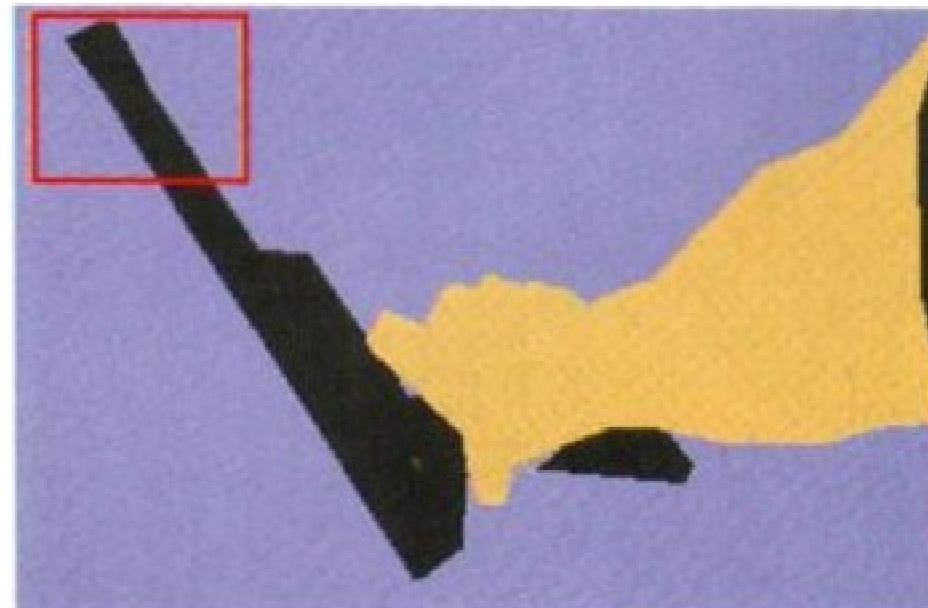
You have a point, but remember that Gamebusters' Helping Hand section is there to help if you're stuck AND so that you can help others. Do use it!

Spot the shot 33



Simply identify the game that this small portion of a screenshot is from, write the answer on a postcard with your name and address and send it in to us.

The address is Spot the Shot 33, ***Amiga Format***, 30 Monmouth St Bath BA1 2BW. The first correct entry out of the hat every month will win an ***Amiga Format*** T-shirt!



The winner of the Spot the Shot competition from Issue 31 is Matthew Chambers of Whitwick in Leicestershire, who correctly identified this small portion of the gun from *Another World*. An *Amiga Format* T-shirt is on the way to you!

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ADVERTISERS INDEX

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Another second Coverdisk, another complete full-price program... the only question is, what will it be?



Once again, next month we'll be bringing you a special price bonus issue, featuring not one but two Coverdisks and including the second program in the Amiga Format Collection series.

Once again, this will be a complete full-price package with an RRP of up to £100. The only problem is, as this issue goes to press we are choosing the best from two excellent options... and we haven't made up our minds!

What you can be sure of is that it will be yet another example of the great value that only Amiga Format - the world's best-selling Amiga magazine - can bring you. And you can find out what it will be on Thursday April 9 when Issue 34 of Amiga Format, May 1992, goes on sale

Amiga Format

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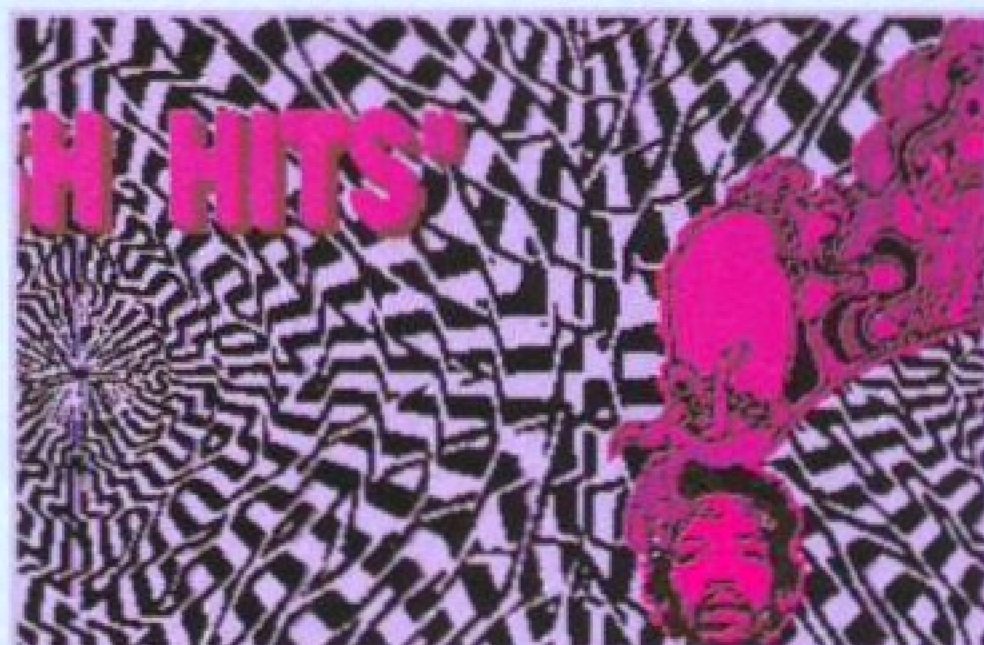
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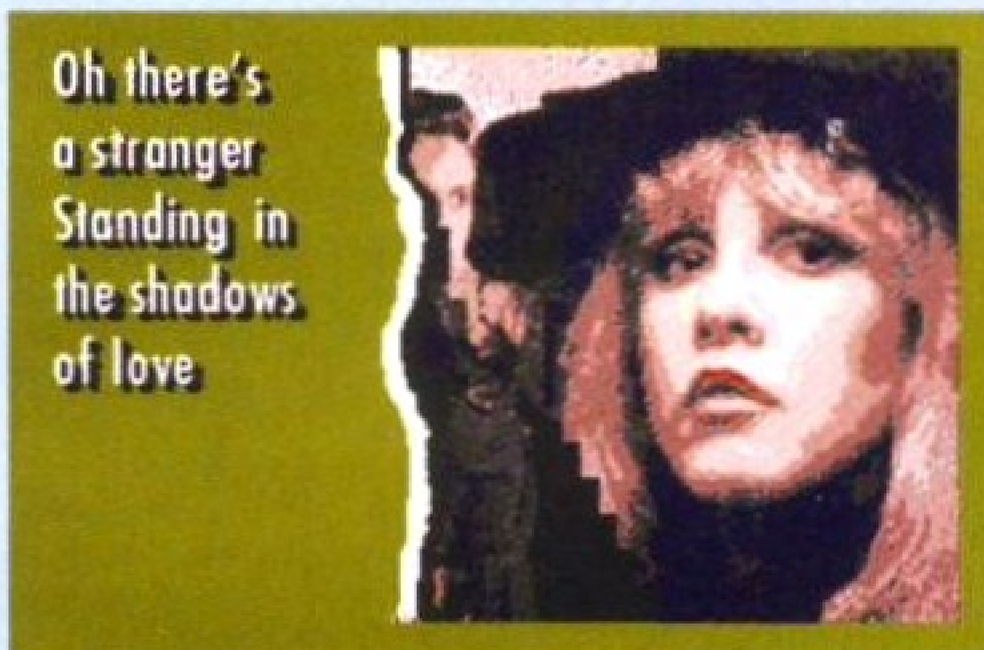
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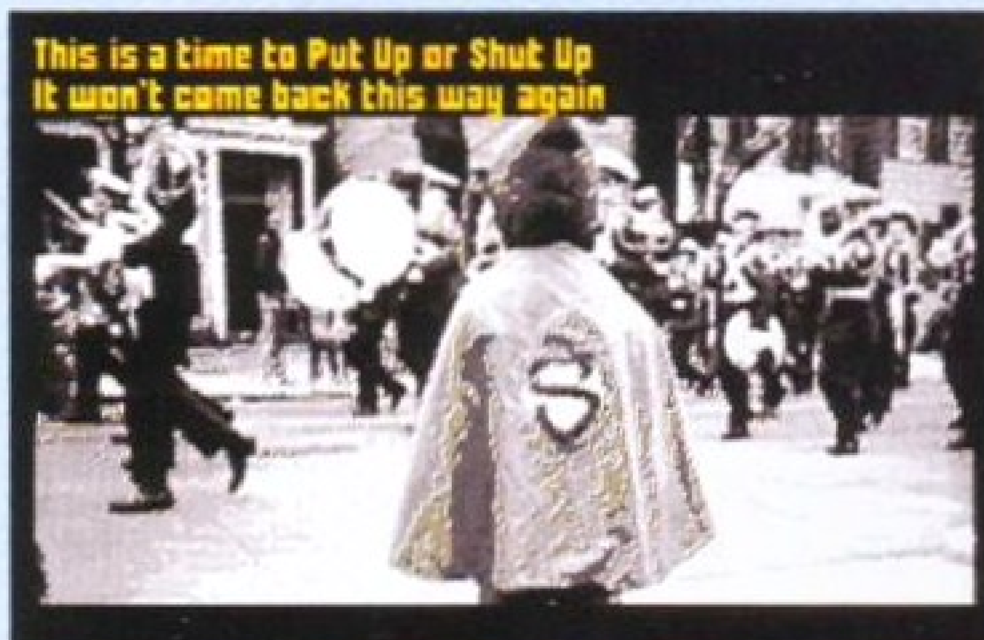
The great Amiga Format 1992 questionnaire...

...or "I'm a reader and I want to have my say!"



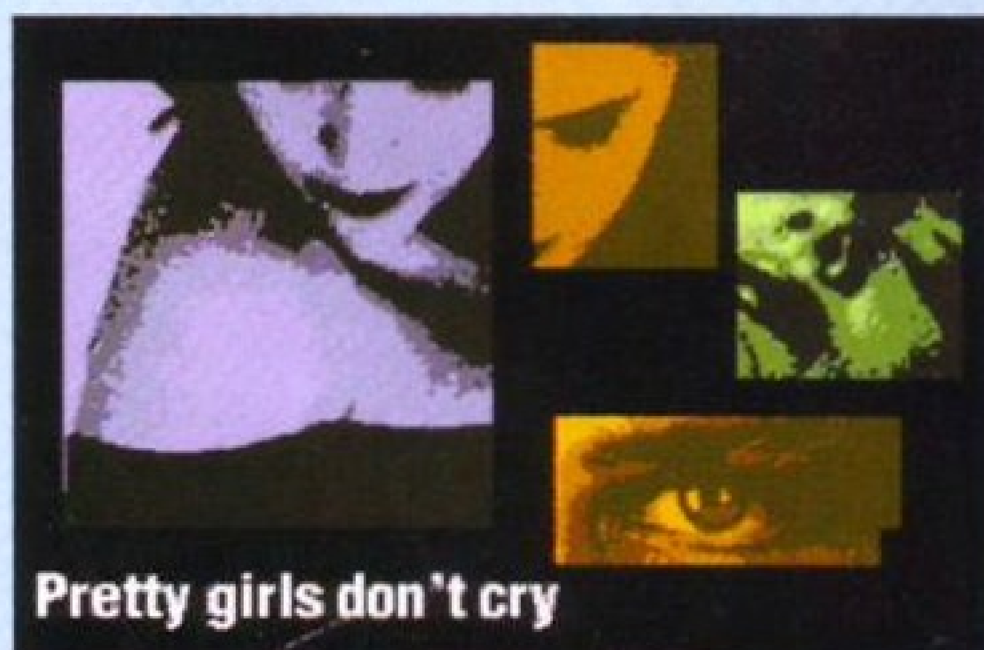






These images are all examples of the graphics from CD+G compact discs released by Warner. From top: Jimi Hendrix, Jimi Hendrix again, Fleetwood Mac, Lou Reed, Chris Isaacs.

Why, you might well be asking yourselves, are they here? Well, we believe that we are seeing the emergence of computer games and the Amiga as a 'real world' activity, recognised by the media in the same way that popular music or films are. The Amiga CDTV, for example, is one of the few CD players currently available that can use these CD+G discs. And in this survey, which features many questions that aren't directly related to the Amiga, we're attempting to see how your interest in the Amiga compares with your lifestyle and your interest in other areas.



RIGHT, THERE'S FOUR PAGES here packed with questions and we'd very much appreciate it if you could take the time and the trouble to answer them all. Why? Well, there's three main reasons.

First of all, it's your one big chance to say what you want to see in the magazine. Do we do enough tips? Are our features informative and useful to you? Would you like to see more game reviews? We want to give you the magazine that you want, but we can't unless you tell us what it is.

Secondly, it's useful for us to know what hardware you have, what you are thinking of getting and what software you use. That way we can cater for you with our Coverdisk programs, make our buyers' guides relevant and do more tips on popular programs. If you give us the information, we can give you the information.

Thirdly, we'd like to know more about who you are and what you do when you're not using an Amiga. This is partly so we know who we're talking to, and have a better idea whether you like doing the sort of things we like to do. But it's also so we can show the national media, TV and newspapers, that us Amiga owners are real people, not a bunch of trainspotters!

FILLING IN THE QUESTIONNAIRE

We'd be grateful if you could try to answer all the questions, but if there's anything you can't or particularly don't want to answer please feel free to miss it out. You can either just tear out the pages, or photocopy them and fill them in on that, if you have access to a photocopier. Oh, and there's some really silly questions in there too, just for fun: don't worry, you'll spot them!

GETTING IT TO US

When you're ready, sling the completed questionnaire into an envelope and send it to this address – notice that you don't need a stamp if you're in the UK – Amiga Format Questionnaire, Freepost, 30 Monmouth Street, Bath, Avon BA1 2XF. Please don't include anything else apart from the questionnaire in your envelope, because they'll all go into a separate pile in another office, so if you put letters for Workbench, Gamebusters or the Letters pages in they'll probably never actually get to us. Finally and last of all, the closing date is April 30, but if you leave it sitting around you'll probably forget about it, so why not do it now!

WHY WE'RE BEING SO NOSEY...

One thing you will notice immediately is that there's a number of different sections in the questionnaire and, unlike previous ones, not all of them are about the magazine or the Amiga. A lot of them are about what you do and who you are when you're not using an Amiga. You might think it's only fair if we were to explain why we're prying into your private life.

Well, essentially it's all a question of attitude: your attitude towards your Amiga and towards life in general. For years, anyone who owns a computer, and particularly who plays computer games, has been stereotyped as either an obsessive maniac who grapples with code late into the night but can't relate to people, or a delinquent teenage arcade junkie. We don't think this is even remotely true any more.

What's really shocked the national media recently has been the success of the Channel 4 computer games program *Gamesmaster*. The independent producers had to put an immense amount of effort into persuading Channel 4 that the program was a viable idea, and finally Channel 4 gave it the green light. The expected audience was about 1.3 million viewers: when the figures for the first episode came in at about 2.5 million, everyone was stunned.

Since then, the national newspapers and television channels have started realising that computers are big and popular. Our case is that we ought to be treated like films or pop music, with our own television programs, reviews in the newspapers and so on. Where's the *Top of the Pops* or the Barry Norman of computer gaming, for example?

In order to get this message over, we really need to know more about who Amiga owners are and what else they like. We imagine that a wide range of people of different ages and tastes read **Amiga Format**, but if there is a link, we'd like to track it down: and if there isn't, that will prove the mass appeal of this hobby. Please don't be shy: your honest answers will be of the most enormous help!

"I'm a reader and I want to have my say!"

Are you...?

Male

Female

Which age-group are you in?

Under 15

15-19

20-24

25-29

30-34

35-45

45-plus

What region of the UK do you live in? (If outside the UK, please specify country)

London and South East

South West and Wales

Midlands

North West

North East and North

Scotland

N Ireland

Europe

Rest of World

What do you do for a living?

At school

In Further Education (Sixth Form etc)

In Higher Education (University, Poly, College etc)

Working full-time

Working part-time

If working full time, please indicate which of the following descriptions best covers your working role.

Professional (teacher, accountant etc)

Creative professional (musician, designer etc)

Company owner or manager

Crafts/tradesperson

Clerical

Upper management

Managerial

Supervisory

Other (please state)

Which of the following do you own? Which have you bought in the last 12 months, and which do you intend to buy or replace in the next 12 months?

	OWN	BOUGHT LAST 12	INTEND TO BUY
Portable TV			
Full-size TV			
Nicam Stereo TV			
Teletext or Fastext TV			
Video recorder			
Turntable record player			
CD player			
MIDI (Stack) system			
Portable cassette player (Ghettoblaster etc)			
Personal cassete player (Walkman)			
35mm Camera			
Camcorder or video camera			
Satellite TV			
Cable TV			

What's your favourite joke?

Where do you live?

Own a house, flat etc.

Rent a house, flat etc.

Live with parent(s)

What's your income per year?

Pocket money etc

£1,999 or less

£1,999 - £5,999

£6,000 - £9,999

£10,000 - £14,999

£15,000 - £19,999

£20,000 plus

What is the total income of your household per year?

Under £10,000

£10,000 - £14,999

£15,000 - £19,999

£20,000 - £29,999

£30,000 plus

How often do you use any of the following?	WEEKLY	MONTHLY	NEVER
Bank Account			
Building Society account			
Savings account			
Cash Card			
Cheque Card			
Debit Card (Switch etc)			
Access Card			
Barclaycard or Visa card			
Other Credit Card			

How many people are there in your household?

Adults (18 or over) ______

Teenagers (15-17) ______

Children (14 or under) ______

Which of these bank facilities have you used in the last 12 months?

Bank overdraft (£200 or more) ______ ☐

Hire Purchase loan (£200 or more) ______ ☐

Bank personal loan (£200 or more) ______ ☐

Building Society personal loan (£200 or more) ☐

Retailer Credit (£200 or more) ______ ☐

Credit Card purchase (£200 or more) ______ ☐

Who do you think will win the election (please answer before mid-April)?

Conservative ______ ☐

Labour ______ ☐

Liberal Democrats ______ ☐

Green Party ______ ☐

Monster Raving Loony Party ______ ☐

Which of the new digital recording formats is most likely to succeed?

Philips Digital Compact Cassette ______ ☐

Sony's DAT ______ ☐

Those mini diskette things ______ ☐

Don't know ______ ☐

How much did you spend on vinyl records in the last month?

Up to £10 ______ ☐

£10-£19 ______ ☐

£20-£29 ______ ☐

£30-£39 ______ ☐

£40-£49 ______ ☐

£50 or more ______ ☐

Do you think CDs are overpriced?

YES ______ ☐ NO ______ ☐

Do you have a car? Do you intend to buy one or replace your current one in the next 12 months?

	HAVE	INTEND TO BUY/REPLACE	DON'T HAVE
Your own car	☐	☐	☐
A company car	☐	☐	☐

Does your car have an in-car entertainment system? Do you intend to buy one or replace your current one in the next 12 months?

HAVE	INTEND TO BUY/REPLACE	DON'T HAVE
☐	☐	☐

How often do you buy these blank recording media (blank tapes) if at all?

	EVERY WEEK	EVERY MONTH	7-12 A YEAR	1-6 A YEAR
Audio cassettes, singly	☐	☐	☐	☐
Audio cassettes, in packs	☐	☐	☐	☐
Video tapes, singly	☐	☐	☐	☐
Video tapes, in packs	☐	☐	☐	☐

How much did you spend on CDs in the last month?

Up to £10 ______ ☐

£10-£19 ______ ☐

£20-£29 ______ ☐

£30-£39 ______ ☐

£40-£49 ______ ☐

£50 or more ______ ☐

How much did you spend on pre-recorded cassettes in the last month?

Up to £10 ______ ☐

£10-£19 ______ ☐

£20-£29 ______ ☐

£30-£39 ______ ☐

£40-£49 ______ ☐

£50 or more ______ ☐

If you were forced to categorise yourself, which of these descriptions best fits your musical tastes?

Chart pop ______ ☐

Rock ______ ☐

Hardcore/Heavy ______ ☐

Dance ______ ☐

Indie ______ ☐

Reggae ______ ☐

Jazz ______ ☐

Classical ______ ☐

A bit of everything ______ ☐

How much do you spend on casual wear in a typical month?

Less than £25 ______ ☐

£25-£50 ______ ☐

£51-£75 ______ ☐

£76-£100 ______ ☐

Over £100 ______ ☐

Have you bought a pair of jeans in the last 12 months?

Levi's ______ ☐

Wrangler ______ ☐

Pepe ______ ☐

Lee ______ ☐

Another make - please state ______

Do you own any of these games systems? Which have you bought in the last 12 months, and do you intend to buy any in the next 12 months?

	OWN	BOUGHT LAST 12	INTEND TO BUY
Nintendo Entertainment System	☐	☐	☐
Nintendo Super NES (Super Famicon)	☐	☐	☐
Nintendo Game Boy	☐	☐	☐
Atari Lynx	☐	☐	☐
Sega Master System	☐	☐	☐
Sega Megadrive	☐	☐	☐
Sega Gamegear	☐	☐	☐

Have you bought a pair of trainers in the last 12 months?

Nike ______ ☐

Reebok ______ ☐

Converse ______ ☐

Adidas ______ ☐

Puma ______ ☐

Gola ______ ☐

Another make - please state ______

Have you bought any of the following in the last 12 months?

	ONCE	2-3 TIMES	3-4 TIMES	MORE THAN 4
A suit				
Sportsweart				
Footwear				

If you have bought any of these by mail order (sending off in the post) in the last 12 months, how many items of each kind have you bought that way?

	1-4 ITEMS	5-8 ITEMS	9-12 ITEMS	MORE THAN 12
CDs or tapes				
Books				
Pre-recorded videos				
Computer software				

How did you pay for these goods:

CHEQUE ☐ CREDIT CARD ☐ POSTAL ORDER ☐

Which daily newspapers do you read, and how often?

	1-4 A WEEK	MORE THAN 4 A WEEK
Sun		
Mirror		
Daily Mail		
Express		
Today		
Guardian		
Independent		
The Times		
Daily Telegraph		
Financial Times		
The Scotsman		
Scottish Daily Record		

Which of the following publications do you read?

- NME (New Musical Express) ☐
- Melody Maker ☐
- The Face ☐
- I-D ☐
- Sky ☐
- Smash Hits ☐
- VIZ ☐
- Private Eye ☐
- Time Out ☐
- 2000 AD ☐
- Deadline ☐
- Select ☐
- VOX ☐
- Q ☐
- Kerrang! ☐
- Raw ☐
- Empire ☐
- Premiere ☐
- Autocar & Motor ☐
- What Car ☐
- Car ☐
- Performance Car ☐
- Fast Lane ☐
- Skateboard! ☐
- Thrasher ☐
- Arena ☐
- Esquire ☐
- GQ ☐
- Elle ☐
- Vogue ☐
- Cosmopolitan ☐
- Cinefex ☐
- Shoot ☐
- Match ☐
- 90 Minutes ☐
- Mountain Biking UK ☐
- Cycling Plus ☐
- Other (specify) ________

How often do you rent video films?

- Once a month ☐
- 2-4 times a month ☐
- More than 4 times a month ☐
- Never ☐

How many of the following kinds of pre-recorded videos do you buy in a year?

- Films ________
- Music ________
- Sport ________
- TV programmes ________

Have you got any of the Black Adder videos?

YES ☐ NO ☐

How often do you go to the cinema?

- Two or three times a month ☐
- Once or twice a month ☐
- Six to twelve times a year ☐
- Three to five times a year ☐
- Once or twice a year ☐
- Never ☐

Have you seen Terminator 2 yet?

YES ☐ NO ☐

Have you travelled abroad in the last 12 months?

YES ☐ NO ☐

If you have been abroad, who was responsible for travel arrangements?

- You ☐
- A friend you were travelling with ☐
- Your parents ☐
- Other ☐

How often do you travel over thirty miles by train or coach?

- Every day ☐
- 2-6 times a week ☐
- Once a week ☐
- 2-3 times a month ☐
- Once a month ☐
- Every 6 months ☐
- Once a year ☐

Do you ever wear a Metallica T-shirt?

YES ☐ NO ☐

What kind of Amiga do you own?

- A500 512K
- A500 with 1Mb
- A500 Plus
- A1000
- Amiga 1500
- Amiga 2000
- Amiga 3000
- CDTV using CDs only
- CDTV with keyboard and floppy disk drive
- Errm... I don't actually have an Amiga at the moment

Will you buy a CD-ROM drive for your Amiga? (The price is currently expected to be around £300, it will play CDTV discs and audio CDs)

- Definitely
- Possibly
- Only if the price is £200-£250
- Only if the price is below £200
- Only if it cost £150 but I wouldn't mind if it didn't play audio CDs
- No

Which version of Workbench/Kickstart do you have?

- 1.2
- 1.3 or 1.3.2
- 2 or 2.04
- Don't know

If you don't have it already, do you intend to upgrade to the new Workbench 2 in the next six months?

YES NO UNDECIDED

Do you own a keyboard, sound module or other MIDI musical instrument?

- Yes
- No, but I intend to buy one
- No

Which of these other computers do you own or use?

	OWN	USE AT WORK	USE AT SCHOOL	USE A FRIEND'S
Amstrad CPC				
Sinclair Spectrum				
Commodore 64 or 128				
Atari ST				
IBM PC or PC compatible				
Acorn/Archimedes				
Apple Macintosh				

What hardware do you own already, and what hardware do you intend to buy in the next 12 months?

	OWN	INTEND TO BUY
Floppy disk drive (A500)		
Floppy disk drive (A1500 and up)		
Hard disk (A500)		
Hard disk with RAM (A500)		
Hard disk (A1500 and up)		
Hard disk with RAM (A1500 and up)		
Trapdoor RAM expansion (A500)		
External RAM expansion (A500)		
Internal RAM expansion (A1500 and up)		
Accelerator card (A1500 and up)		
24-bit graphics card (A1500 and up)		
HAM-E or DCTV		
PC bridgeboard or emulator		
Replacement mouse		
Joystick		
Modem		
Genlock		
MIDI interface		
Sound sampler		
Video digitiser		
Printer		
Monitor		

How much RAM (memory) do you have?

I have an A500 or A500 Plus with ____

I have an A1500/2000/3000 with ____

Do you use your Amiga more for playing games than anything else?

YES NO

What, apart from games, do you use your Amiga for most? (Be as specific as you want to be)

____

What area of using the Amiga, which you haven't yet tried, appeals to you most?

____

And what area of Amiga use appeals to you least?

____

What non-PD software do you own already, and what do you intend to buy in the next 12 months?

	OWN	INTEND TO BUY
Deluxe Paint 3		
Deluxe Paint 4		
Other paint/animation		
3D graphics		
Structured drawing		
CAD		
DTP		
Database		
Spreadsheet		
Accounts/financial		
Video titling/effects		
Word processing (WP)		
WP with graphics		
Comms		
Music		
Educational		
Programming		

How often do you buy full-price games?

- Once a week or more ☐
- 2-3 times a month ☐
- Once a month ☐
- 7-11 times a year ☐
- 1-6 times a year ☐
- Never ☐

How often do you buy budget games or compilations?

- Once a week or more ☐
- 2-3 times a month ☐
- Once a month ☐
- 7-11 times a year ☐
- 1-6 times a year ☐
- Never ☐

Where do you buy your games (if you do)?

- WH Smith ☐
- Menzies ☐
- Boots ☐
- Virgin Games Centre ☐
- Other chain store ☐
- Local independent shop ☐
- By mail ☐

The Amiga Format readers awards!

We're taking your votes on what you think are the very best examples of software available for the Amiga. Just pick your favourites in each category, and we'll see what gets the most votes!

Best game of all time

1 ____

2 ____

3 ____

4 ____

5 ____

Best game of the last year (from the beginning of 1991 to now)

____

Best non-games software of all time

____

Most useful non-games software of all time

____

How many issues of Amiga Format have you bought to date, including this one?

____

Do you keep every issue of Amiga Format?

____

Do you refer back to past issues of Amiga Format?

____

Which issue of Amiga Format is your favourite?

____

Which Amiga Format cover is your favourite?

____

Which other computer magazines do you buy regularly?

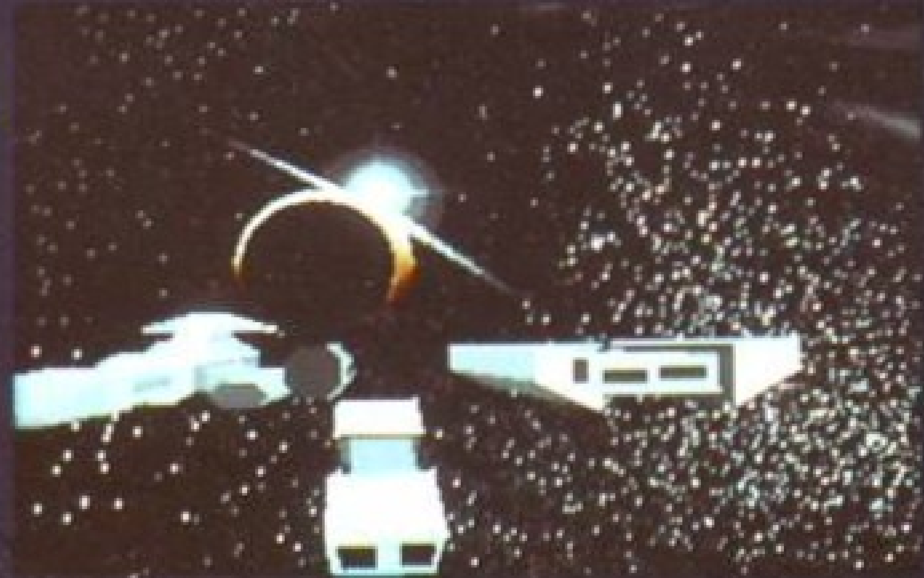
____

Please rate all the parts of Amiga Format out of ten, according to how much you enjoy them or how useful you find them. Indicate which you'd like to see more or less of.

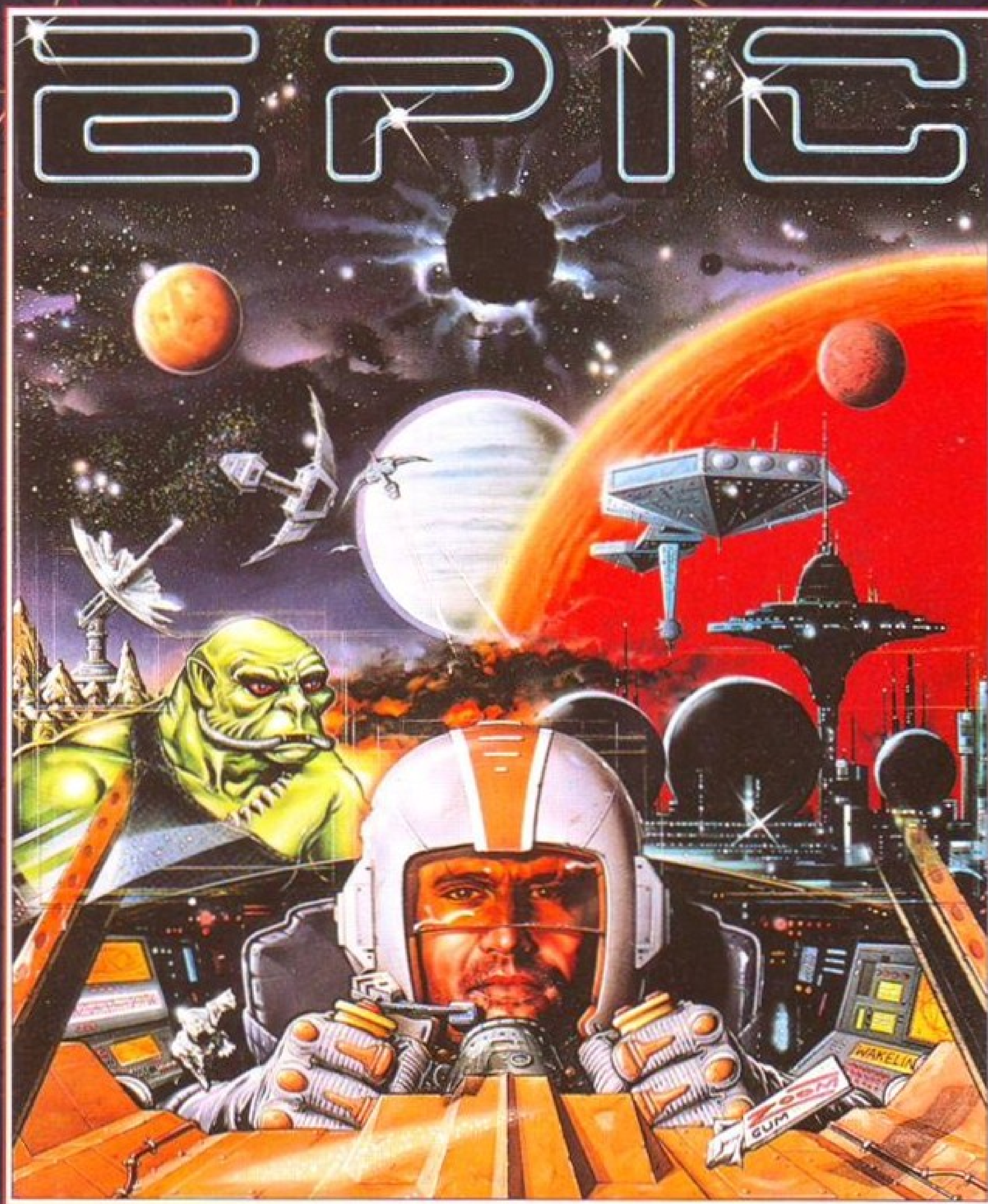
	RATING	MORE	LESS
Free complete programs		☐	☐
The Coverdisk		☐	☐
News		☐	☐
Ideas features (eg animation)		☐	☐
Practical features (eg memory)		☐	☐
Buyers' guides		☐	☐
Game previews		☐	☐
Game reviews		☐	☐
Cheap 'n' cheerful		☐	☐
Chart/history pages		☐	☐
Gamebusters		☐	☐
Graphics reviews		☐	☐
Music reviews		☐	☐
Serious reviews		☐	☐
Hardware reviews		☐	☐
Public domain		☐	☐
Beginners' series		☐	☐
Workbench advice		☐	☐
Competitions		☐	☐
Letters		☐	☐
Adverts		☐	☐

If you have any other comments you'd like to make about Amiga Format, please feel free to use this space – but don't attach a separate sheet of paper!

"Miss this and you will regret it forever"



"Anyone who has been keeping an eye out for this will not be disappointed, and should await its release with bated breath...Epic is one of the best products I have ever played - the depth of gameplay and graphics are of a truly stunning standard."
GAMES X



"Fast just isn't the word for this 3D. The image update is blistering!"
ACE



"The game's graphics and presentation are nothing short of stunning, and there's a great wad of playability in there too. Ocean have never had it so good!"
ST ACTION

"The overall feeling you get is one of awe"
ST ACTION





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COMPATIBLES

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HOOK™

PETER PAN has now grown up, far away from NEVERLAND, but his old enemy CAPTAIN HOOK has not forgotten and schemes his revenge.

Kidnapping Peter's children, he lures our hero back to the Island of PIRATES and "LOST BOYS" for a final confrontation.

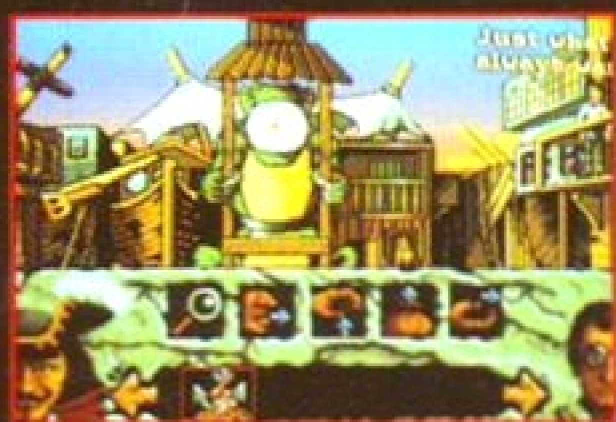
With the help of TINKERBELL the faithful fairy, you take on the role of PETER in this magic adventure fraught with danger and excitement.













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